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#### ABSTRACT

This final report describes the activities and accomplishments of a three-year grant which enabled the Medici Foundation to organize a series of workshops at which groups of history faculty from small four-year colleges, community colleges, and high schools explored uses of film materials in classroom teaching, especially use of the 5-part public television series, "Renaissance," and its associated 18-part telecourse developed by the Foundation. Six regional workshops were held; a total of 191 history faculty attended. The main subjects addressed at the workshop were the problem of student attention, relative merits of film and print, student skills, technology, and identification of visual resources. Formal evaluation found the workshops' consequences measurable and beneficial. Recommendations include the development of avenues for teachers to regularly exchange ideas and experiences about effective techniques for using film in the classroom; a national listing of films and documentaries available for classroom use; and better access to information on current film technology. Following an executive summary, individual sections of the report describe the project's purpose, background, activities, evaluation, and results. Most of the report consists of appendices, including a list of participants, formal statistical evaluation results, the evaluation report, complimentary letters, workshop information, and a listing of feature films useful in history classes. (DB)

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# Integrating RENAISSANCE, A Television Film Series, into College Classrooms

### Grantee Organization:

The Medici Foundation Department of History 129 Dickinson Hall Princeton University Princeton, NJ 08544

#### Grant Number:

P116B10051-92

### Project Dates:

Starting Date: Original End Date: October 1, 1991

Original End Date: September 30, 1993 No-cost Extension Date: December 31, 1994

Number of months:

39

### Project Director:

Professor Theodore K. Rabb Department of History 129 Dickinson Hall Princeton University Princeton, NJ 08544 Telephone: (609) 258-4994

### FIPSE Program Officers:

Preston Forbes Pat Williams-Thornton Otis Wilson

### Grant Award:

Year 1 \$ 70,000 Year 2 \$ 69,700 Budget Period: \$139,800 U.S. DEPARTMENT OF EDUCATION Office of Educational Research and Improvement EDUCATIONAL RESOURCES INFORMATION

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### Summary Paragraph

### Grant No. P116B10051-92

This project involved organizing and leading six regional workshops for approximately 200 history faculty nationwide to discuss ways of integrating RENAISSANCE, a major Public Television series, as well as other film materials into their classes. Participants were encouraged to consider in general terms the problems and opportunities presented by using film materials in the classroom. Despite the obvious usefulness of such materials for students with poor reading skills, faculty have long had difficulty in using film programs effectively, because of time issues and technical concerns in creating a curriculum which uses this innovative medium. The information exchanged at the workshops provided practical guidance and a new direction for all participants.

Grantee: The Medici Foundation

Department of History 129 Dickinson Hall Princeton University Princeton, NJ 08544

Project Director: Theodore K. Rabb

609-258-4994

Project Title:

"Integrating RENAISSANCE, a Television Film Series, into College Classrooms"



# Executive Summary Report to the Fund for the Improvement of Post-Secondary Education on Grant No. P116B10051-92

### PROJECT TITLE:

"Integrating RENAISSANCE, a Television Film Series, into College Classrooms"

GRANTEE: The Medici Foundation
Department of History

129 Dickinson Hall

Princeton University, Princeton, NJ 08544

PROJECTOR DIRECTOR: Professor Theodore K. Rabb

Telephone: 609-258-4994

PROJECT OVERVIEW, PURPOSE, AND BACKGROUND

The purpose of this grant was to enable The Medici Foundation to organize a series of workshops at which groups of history faculty from small four-year colleges, community colleges, and high schools could explore the uses of film materials in classroom teaching. Since Medici was the producer of a 5-part PBS television series entitled RENAISSANCE, and an 18-part Telecourse distributed by the PBS Adult Learning Service (with accompanying textbook and teacher and student manuals) entitled "The Renaissance: Origins of the Modern World," these materials provided the basic subject matter of the workshops. The participants were encouraged, however, to consider in general terms the problems and opportunities that this kind of instruction presents, and the result was a succession of broad and illuminating discussions of the ways film can be used in the teaching of history.

PROJECT DESCRIPTION, EVALUATION, AND RESULTS

Six regional workshops were held during 1993, in the following cities:

Chicago, March 27-28 Atlanta, April 17-18 Philadelphia, April 24-25 Dallas, October 16-17 San Francisco, November 13-14 Boston, December 4-5

191 history faculty attended the workshops, divided among institutions as follows: 40% from small four-year colleges, 52% from community colleges, and 8% from high schools. The full list is attached as Appendix I.

It is difficult to summarize the discussions, because there were almost as many views and approaches as participants. What was unmistakable, however, was that people learned a great deal from one another, and that everyone left the workshop -- whether initially hostile, enthusiastic, indifferent, or merely puzzled about the use of films -- much more fully aware of both the problems and the opportunities offered by audio-visual materials.

As Research Communications Ltd., the formal evaluator, concluded, the consequences were indeed measurable, and the assessment instruments that have



been distributed to students have also produced measurable results (both sets of evaluation statistics are attached as appendices II). The substantive evaluator, Abraham Ascher, testified to the beneficial effects of the workshops following (a) his attendance at two of the workshops and (b) his site visit to Northern Virginia Community College to observe one of the participants teaching a class. Professor Ascher's evaluation is also attached as an Appendix III. The final attachments are copies of some of the comments participants made in response to the workshops. (Appendix IV)

The main subjects addressed at the workshops were as follows:

The Problem of Student Attention For many students, audio-visual materials are associated with -- as one participant put it -- "the history class taught by the football coach." They assume it is somehow not a "real" class, and tune out accordingly. If the presentation is entertaining, such as a feature film, they do not take it seriously. Alternatively, their attention spans shrink when sober documentaries are shown. Various techniques were reported for getting a class to think analytically about film -- advance questions, interruptions for discussion, tests -- and the general conclusion was that, whatever the method, deliberate efforts were needed to ensure that such materials had their intended effect.

The Relative Merits of Film and Print Every teacher believed that far more learning is achieved through print, but nearly all acknowledged (and by the end of each workshop even the doubters grudgingly admitted) that film is able to convey certain kinds of information, atmosphere, and feeling that cannot be provided by written texts. It can stimulate inquiry (even reading!), and educate, through visual memory, in ways that words cannot. On the other hand, film is so powerful that it can close off, as well as stimulate, speculation and ideas. Although some argued that both forms of learning are essential and complementary, others put print far above film, and this remained an area of contention.

Student Skills Although it is often said that students raised on TV are more sophisticated viewers, and make higher demands on visual materials, this was far from a unanimous opinion. Everyone agreed that it is effective, in classes with low literacy levels, to use non-written forms of communication and teaching, but many argued that students are as incapable of analytic viewing as they are of analytic reading. It is not easy to get them to use a film for purposes different from those for which it was made (e.g., to understand "Spartacus" as a reflection of American democracy as well as an evocation of ancient Rome). The general consensus was that careful guidance is as necessary with films as with books -- showing students how to discern points of view, structural devices, etc. To this end, many advocated the establishment of film labs where students can have group discussions and see films more than once. In general, however, it was agreed that film could act as a leveller -- offering opportunities for intellectual achievement to some students who struggle with the written word, while at the same time posing problems for those who do well with texts.

<u>Technology</u> One of the differences that participants regarded as likely to be permanent had to do with the length of the film shown to students. Some felt that a full viewing was essential in order for students to enter into the emotional atmosphere of a film. Others, anxious to preserve class time,



insisted on using short extracts. For both groups, however, a central issue was the mechanism of delivering the film, because videotapes are cumbersome to cue and do not lend themselves to quick extracts. Although only a few of the participants had experience with Laser Discs or CD-ROM, let alone CD-I, it was the general impression that digitized visual materials were the technology of the future, and there was considerable discussion of the possibilities. In general, it seemed clear that Laser Disc was on its way out; that CD-ROM was likely to be more convenient; and that CD-I, if modestly constructed and not requiring a great deal of effort from the instructor, was probably going to make the main impact on the classroom.

Identification of Visual Resources Despite the interest both in film and in new technologies, most participants admitted that information about what is available was hard to come by. The greatest help in their teaching that they can envisage would be some mechanism that would give them easy access to information about available resources. In particular, they noted that there tends to be far less information available about documentary films than about feature films. Since the former, in the view of many, are the equivalent of primary sources (and the latter more like secondary sources), this disparity is particularly unfortunate.

### SUMMARY AND CONCLUSIONS

It is clear from these results that a number of recommendations for the future are in order:

- 1. Since the exchange of ideas and experiences is crucial as new techniques are developed, teachers will benefit greatly from a newsletter, occasional meetings, and any other means that can be devised for discussing with fellow practitioners the most effective techniques for using films in the classroom.
- 2. Since information is hard to come by, it would also be enormously useful if there were easily-accessible information, such as a national listing, about the availability of films and documentaries for classroom use.
- 3. Similarly, there is a need for easy access to up-to-date information about the latest developments in CD-I and similar technologies.

In general, the appetite for information and ideas was only whetted by the workshops, and FIPSE might wish to consider ways of stimulating further exchanges of this kind, and perhaps of encouraging regular means of keeping historians with these interests in touch with one another.



Report to the Fund for the Improvement of Post-Secondary Education

on Grant No. P116B10051-92

### PROJECT TITLE:

"Integrating RENAISSANCE, a Television Film Series, into College Classrooms"

GRANTEE: The Medici Foundation

Department of History

129 Dickinson Hall

Princeton University, Princeton, NJ 08544

PROJECT DIRECTOR: Theodore K. Rabb

Telephone: 609-258-4994

### PROJECT OVERVIEW

The grantee, The Medici Foundation, administered six regional workshops at which over 190 faculty from small four-year colleges, community colleges, and high schools discussed the classroom uses of film in the teaching of history.

### **PURPOSE**

The purpose of the grant was to enable The Medici Foundation to apply the experience gained as the producer of a 5-part PBS television series entitled RENAISSANCE, and an 18-part Telecourse distributed by the PBS Adult Learning Service (with accompanying textbook and teacher and student manuals) entitled "The Renaissance: Origins of the Modern World," to the teaching of history through film. These materials provided the basic subject matter of the workshops, which addressed the problems of using film in the classroom. The participants were encouraged, however, to consider in general terms the problems



and opportunities that this kind of instruction presents, and the result was a succession of broad and illuminating discussions of the ways film can be used in the teaching of history.

### **BACKGROUND**

The grantee, the Medici Foundation, is a non-profit educational enterprise, with an international board of directors consisting of academics, educational administrators, public figures, and people with expertise in the media and the law (see Appendix for brochure). The Foundation was established in 1984 by Thames Television of London in order to pursue the following charitable and educational purposes:

- o To foster and promote the arts by sponsoring literary, dramatic, cinematic, and artistic works; and
- o To acquire, seek to finance, produce, direct, and commission such works for distribution, display and exhibition to audiences in an educational setting and the general public including, but not limited to, television, classrooms, and theaters.

The Foundation has focused on educational enterprises, the most important of which has been the production and broadcast of the five-part RENAISSANCE series, transmitted by PBS in the first months of 1993. In addition to the PBS series, Medici prepared an 18-part Telecourse based on RENAISSANCE, which has been used in dozens of colleges around the USA. It was as a result of the latter, and the frequent response we encountered from faculty that they could find little guidance as they sought to integrate films into their teaching, that Medici decided to undertake the workshops described in this proposal. Getting students to learn from texts is hard enough; helping them to regard film as a way of learning, especially when the entire enterprise is so new, is harder still. The aim of the workshops, therefore, was to try to ease this task.



### PROJECT DESCRIPTION

Following extensive advertising for the workshops (see Appendix V for sample), and the receipt of nationwide applications, six regional workshops were held during 1993. The effort to recruit, admit, and make arrangements for those attending constituted a very large part of the work required by the project, and absorbed a good 25% of the resources provided by the grant. The workshops were held in the following cities:

Chicago, March 27-28

Atlanta, April 17-18

Philadelphia, April 24-25

Dallas, October 16-17

San Francisco, November 13-14

Boston, December 4-5

191 history faculty attended the workshops, divided among institutions as follows: 40% from small four-year colleges, 52% from community colleges, and 8% from high schools. The full list appears in the Appendix I.

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etc. To this end, many advocated the establishment of film labs where students can have group discussions and see films more than once. In general, however, it was agreed that film could act as a leveller -- offering opportunities for intellectual achievement to some students who struggle with the written word, while at the same time posing problems for those who do well with texts. Technology One of the differences that participants regarded as likely to be permanent had to do with the length of the film shown to students. Some felt that a full viewing was essential in order for students to enter into the emotional atmosphere of a film. Others, anxious to preserve class time, insisted on using short extracts. For both groups, however, a central issue was the mechanism of delivering the film, because videotapes are cumbersome to cue and do not lend themselves to quick extracts. Although only a few of the participants had experience with Laser Discs or CD-ROM, let alone CD-I, it was the general impression that digitized visual materials were the technology of the future, and there was considerable discussion of the possibilities. In general, it seemed clear that Laser Disc was on its way out; that CD-ROM was likely to be more convenient; and that CD-I, if modestly constructed and not requiring a great deal of effort from the instructor, was probably going to make the main impact on the classroom.

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particularly unfortunate.

### **EVALUATION**

Research Communications Ltd. (RC Ltd) was hired as the project's formal statistical evaluator and prepared the instruments for statistical analysis; The workshop leaders administered the questionnaires that RC Ltd prepared to assess the effects of the workshops both on instructors and on students. These instruments, seeking comments about the uses of film in the teaching of history, were given (a) to the participants at the beginning and end of each workshop, and (b) to the participants' students in their subsequent classes. RC Ltd concluded that the effects of the workshops were indeed measurable, and that the assessment instruments that were distributed to students also produced measurable results (both sets of evaluation statistics are attached in Appendix II). The latter suggest that students benefited directly if their teachers had the chance to attend the workshops.

In addition to these instruments, there was an evaluation conducted by a leading expert in the teaching of history, Professor Abraham Ascher, formerly the Director of the Education Division at the National Endowment for the Humanities and currently a Professor of History at the City University of New York. Professor Ascher attended two of the workshops and made a site visit to Northern Virginia Community College to observe one of the participants teaching a class. His evaluation (attached as Appendix III) also testifies to the beneficial effects of the workshops.

Finally, the participants themselves commented on the results of the workshop, and copies of some of their remarks are enclosed in the Appendix IV.

#### RESULTS

It is clear both from the workshops and from the follow-ups that a number of



recommendations for the future are in order:

- Since the exchange of ideas and experiences is crucial as new techniques
  are developed, teachers will benefit greatly from a newsletter, occasional
  meetings, and any other means that can be devised for discussing with
  fellow practitioners the most effective techniques for using films in the
  classroom.
- 2. Since information is hard to come by, it would also be enormously useful if there were easily-accessible information, such as a national listing, about the availability of films and documentaries for classroom use.
- 3. Similarly, there is a need for easy access to up-to-date information about the latest developments in CD-I and similar technologies.

### THE FUTURE

A unanimous conclusion of the participants was that they should stay in touch. More seems to be learned by networking, by exchanging experiences and ideas, than by any other means. Accordingly, the Medici office has gathered filmographies from all the participants -- listings of film materials the participants have found helpful, with comments about ways of using them. Those filmographies will be distributed to all who have contacted Medici about this subject, as well as the participants, and will be made available to anyone else who wants them.

It seems clear that the appetite for information and ideas is only whetted by workshops like these, and that there is no substitute for such contact if instructors are to sharpen the expertise with which they use films in the classroom. We strongly urge FIPSE to consider ways of stimulating further exchanges of this kind, and to encourage historians with these interests to create a regular mechanism for keeping in touch with one another and communicating the latest techniques and ideas.



# ATLANTA WORKSHOP PARTICIPANTS April 17-18, 1993

Sarah J. Adams University of Charleston

Lucie Bridgforth NW Mississippi Comm. College

Jon Crawford Mars Hill College

Evelyn Edson Piedmont Virginia Comm. College

Robert England Shoals Community College

Ken Fenster DeKalb College

Alex Gancedo
Miami-Dade Community College

Stella Gomezdelcampo Roane State Community College

Susan Ikenberry Georgetown Day School

Michael Lenaghan Miami-Dade Community College

Joseph Marcum
Southeast Community College

Olivia McIntyre Eckerd College

Kevin Mulholland Valencia Community College

Nancy Rachels Hillsborough Community College

William R. Rogers
Isothermal Community College

David Trask
Guilford Technical Community College

Elizabeth Wilcoxson Northern Essex Community College Beverly Blois Northern Virginia Comm. College

Glenn Carson Charleston Southern University

Robert Crout Charleston Southern University

Donna Ellington Gardner-Webb University

Erwin F. Erhardt III Thomas More College

Rex Field
Palo Alto Community College

James M. Glass Central Alabama Community Colege

Richard Herrmann
Dyersburg State Community College

John Lassiter Anderson College

Eleanor Long Hinds Community College

John R. Martin
Durham Technical Community College

David Mock
Tallahassee Community College

James Quirin Fisk University

John A. Ricks III Middle Geotgia College

E. Howard Shealy Kennesaw State College

Robert Welborn Clayton State College



### PHILADELPHIA WORKSHOP PARTICIPANTS

April 24-25, 1993

David Berry Essex County College

Charmarie J. Blaisdell Northeastern University

Miguel Bretos William Paterson College of NJ

Rev'd Damian Colicchio Felician College

Samuel Crompton Holyoke Community College

Daniel J. Doyle Pennsylvania College of Tech.

Kristin Gager University of New Hampshire

Raymond Huckabee Caldwell Community College

Leonard Kreisman Union County College

Kenneth Merryman Camden County College

Eileen Pennino Norwalk Comm. Technical College

Stanley W. Pycior Mount Saint Mary College

Rosemary Fox Thurston
Jersey City State College

Louise Velletri S. Margaret's School

Keith Wheelock Raritan Valley Comm. College Russell K. Bishop Gordon College

George Bretherton Montclair State College

Catharine R. Coats Barnard College

Charles Clark

Jacques M. Downs
University of New England

Charles T. Evans Northern Virginia Community College

J. Harry Hammond Wilmington Friends School

John Kenny Middlesex County College

William Lubenow Stockton State College

Joseph Marino Hood College

Emmett Panzella Point Park College

Joseph Sweeney Hudson County Comm. College

Victor A. Triay Middlesex Comm. College

Q. Edward Wang Rowan College of New Jersey

Shirley Wilton Ocean County College



# CHICAGO WORKSHOP PARTICIPANTS March 27-28, 1993

Robert S. Babcock Hastings College

Paul Chardoul
Grand Rapids Community College

Dwayne Cole Grand Rapids Baptist College

William C. Dean Olivet Nazarene University

Mary Terese Duffy Milwaukee Area Technical College

William G. Feipel Illinois Central College

Monika Ghattas Albuquerque Technical Vocational Inst.

Frances Harmon College of Mount St. Joseph

Donald Jordahl Greenville College

Joy L. Kopp East Central College

Karen Marcotte
Palo Alto Community College

John D. Roth Goshen College

Kay Slocum
Capital University

Robert D. Storch University of Wisconsin, Rock County

Kerry Trask University of Wisconsin, Manitowoc

Richard Wagner
Des Moines Area Community College

John M. Burney Loras College

Thomas B. Colbert Marshalltown Community College

John Cordulack Richland Community College

James J. Divita Marian College

Owen L. Duncan Simpson College

Patrick T. Ferry Concordia University

John D. Haley New Mexico State University

Robert Harrison Drury College

David Koeller Phillips University

Sandra Loman Madison Area Technical College

Gordon Ross Rockford College

Ken Schurb Concordia College

Martha Smith Avila College

Katherine Tosa Muskegon Community College

George Vascik Miami University, Hamilton



# DALLAS WORKSHOP PARTICIPANTS October 16-17, 1993

Murvin R. Auzenne Strake Jesuit College

Dr. Lawrence Wells Cobb Oklahoma City University

Amma A. Davis Lee Junior College

Dr. Steve Fratt Trinity College

Timothy D. Gilbert
Tarrant County Jr. College S

Dr. Pauline Griffith
Tarrant County Jr. College S

Dr. Michael Hembree Johnson County Comm. College

Deanna Krehbiel Midland Senior High School

Gloria J. Mills Tarrant County Jr. College NW

Ellen Howell Meyers San Antonio College

Anita Pilling Willis High School

Gail Shewmake Weatherford High School

Dr. Anamaria Shaw Tarrant County Jr. College S

Margaret Telford Grapevine High School

Christopher Warren Hinds Comm. College - Rankin

Julia A. Weiss Johnson County Comm. College Gary M. Bell Texas Tech University

Philip M. Cochran Austin Community College

Dr. Patrick Foley Tarrant County Jr. College NW

Nancy Gatlin Hunstville High School

Lynne M. Hardin Tarrant County Jr. College S

Patti Harold Edmond Memorial High School

William A. Holt Tarrant County Jr. College S.

Joyce Roberta Miller Memorial High School

E.R. Milner Tarrant County Jr. College NW

Sam Nelson Panhandle State College

Donna D. Samudio Tarrant County Jr. College NW

Dr. John E. Roberts, Jr. Lincoln Land Comm. College

Larry Story
Tarrant County Jr. College S

Richard A. Voeltz Cameron University

Gregory Scott Wegst Avila College



### SAN FRANCISCO PARTICIPANTS November 13-14, 1993

Betty D. Anderson Front Range Community Coll.

Dr. Nancy Bjorklund Fullerton College

Dennis Bozyk Madonna University

Myles L. Clowers San Diego City College

Dr. Doris D. Dwyer Western Nevada Community Coll.

Dr. Donald B. Epstein Clackamas Community College

William M. Hamlin Idaho State University

Sally Hanley Franklin College

Craig Harline Brigham Young University

Sandra C. Haynes Pasadena City College

Richard J. Hitchman Cuesta College

Dr. Donald S. Karvelis Cerritos Community College

Donald P. King Whitman College

Lutz Kramer Rogue Community College

Lisa M. Lane Mira Costa College

Daniel Lewis
San Bernardino Valley College

Dr. William T. Walker Philadelphia College of Pharmacy and Science Daniel S. McHargue Oxnard College

Constance Moffatt Pierce College

Michael Mase Golden West College

Kenneth Mason Santa Monica College

David McNeil
San Jose State University

Anne Lynne Negus Fullerton College

Brenda J. Ness Santa Monica College

Prof. J. B. Owens Idaho State University

Diane Pearson Minneapolis Community College

Robert Pelfrey Cuesta College

Peter Pierson Santa Clara University

Sharon E. Small
Des Moines Area Community College

Paul Solon Macalester College

Eileen Soldwedel Edmonds Community College

James Steidel Canada College

Emily J. Teipe Fullerton College

Michael Weiss Linn-Benton Community College



# BOSTON WORKSHOP PARTICIPANTS December 4-5, 1993

Richard B. Baldwin Gulf Coast Community College

James R. Belpedio Becker College

Edward Benson University of Connecticut

Professor Carol A. Berger Ph. D. St. Louis Community College

Patrick J. Brennan Piedmont Technical College

Dr. Luci Fortunato De Lisle Bridgewater State College

J. Paul De Vierville St. Philip's College

William R. Everdell St. Ann's School

Beverly Lynn Elson Strayer College

Robert Halliday Utica College

Robert Hastings Shaw University

Robert H. Hewsen Rowan College of New Jersey

Rob Hollister
Middlesex School

Peter Holloran Pine Manor College

Sandra R. Joshel New England Conservatory

Michael B. King Brooks School Jeffrey D. Kleiman University of Wisconsin-Marshfield

Kathryn Mapstone Boston College

Donald Mattheisen University of MA, Lowell

Barbara Ann McCahill Bradford College

Michael W. McCahill Brooks School

Sr. Clare McDonnell Neuman College

Harriet McNeal Indiana State College

Starr Morrow Cleveland Community College

Kate Plowden Piedmont Technical College

Dr. Constance M. Rousseau Providence College

Nancy Sax Valencia Community College

Larissa Taylor Assumption College

David C. Van Meter Boston University

Lindsay Wilson Colby College

Virgina S. York Gulf Coast Community College



### APPENDIX

### INFORMATION FOR FIPSE

The following are responses to the questions FIPSE raised:

### (1) Assistance from FIPSE

The contacts with the staff officer assigned to this project were uniformly helpful. We particularly appreciated his attendance at one of the workshops, and the encouragement and assistance he provided when we had to modify the proposal and extend the life of the project.

He also gave us important practical advice and information with respect to traditionally African-American institutions, which were underrepresented at the workshops.

### More Effective Work

One area where we had difficulty was in our communications with FIPSE's fiscal office. This was primarily due to FIPSE's telephone system, which requires the caller to press the #key after leaving a message in order to effectively send it. Because of this unusual feature, our office often left messages which were not delivered, creating extra follow up and delay. On one further matter, we think it would be helpful if FIPSE would generate a 90-day advance notice that the grant award will soon expire, particularly in the case of no-cost extensions. Such notification will help to preclude grantee error.

### (2) Considerations for Future Proposals

It is quite clear that the question of how to use the burgeoning audio-visual technologies in the classroom is a growing preoccupation of college teachers, particularly in the humanities and social sciences. Videotape, CD-ROM, CD-I, etc. are becoming more easily available all the time, and instructors sense (and in some case have seen) that they offer extraordinary opportunities for the classroom. The trouble is that effective use of the new technology requires familiarity with these applications and their limitations, some understanding of the varied approaches that are possible, and information about available materials.

This is an area where FIPSE can make a significant contribution. Indeed, it was universally lamented by the participants at the workshops that there was no way of building on the interactions and experience that these very meetings had offered the participants. FIPSE could do faculty an enormous favor by expanding on these beginnings and funding similar activities in the future -- perhaps with a view to creating reference materials and/or electronic networks that would become essential aids to college teaching in the 21st century.

### (3) Other Comments

Except for the communications issues mentioned above, all who were involved in this project were impressed by FIPSE's sponsorship, and grateful for its support.



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WORKSHOPS ON THE USES
OF FILM
IN THE CLASSROOM:

FALL 1993 AND SPRING 1994

Formal Statistical Evaluation

The Medici Foundation History Department 129 Dickinson Hall Princeton University Princeton, NJ 08544-1017



### Summary of Formal Statistical Evaluation

Research Communications Ltd., of Dedham, Massachusetts, prepared and analyzed two formal statistical evaluations in connection with the RENAISSANCE Film Workshops. The first was a survey of the participants in the Workshops themselves; the second focused on students in the classes those participants subsequently taught.

These statistical evaluations were derived from surveys that were administered to the participants before and after the Workshops and to the students before and after their classes. In both cases the crucial assessment was the computation of change scores-- a measure of the changes that had taken place either as a result of the Workshop or as a result of the classes. Detailed results are given in the T-Test data sheets, and they are summarized on the first page of the report that follows. Also included is a summary of the "comments" that were made in response to some of the questions asked in the surveys.

The results are based on those questions that showed "significant change" at a 95% significance level, and they reveal that both the Workshop participants and their students experienced positive change in their understanding of, and receptivity to, the use of film in the classroom. The Workshop participants believed from the outset that film was an important tool in the teaching of history, but during the Workshop their enthusiasm grew as they came to appreciate and understand more fully the ways film can be used and the quality and type of films that are available. Students, too, regarded films as a positive learning tool from the start. The significant changes they experienced had to do with the difficulty of taking notes during films and their ability to absorb information from films. In both areas anxieties declined and mastery improved.

In general, therefore, the formal statistical evaluations confim the more impressionistic conclusion that the Workshops brought about significant improvements in the way both faculty and students regard and use film in the teaching of history.



### RENAISSANCE STUDENT SURVEY PRE- AND POST-TEST ATTITUDINAL MEASURES

	PRE	POST	DIFFERENCE	SIGNIFICANCE
It is too difficult to take notes from films and other types of video programs that are used in class	3.04	2.74	30	Yes .006
There is too much information to absorb from films and other types of video programs that are used in class.	2.69	2.43	26	Yes .011
Films and videos are effective teaching tools for history classes.	3.92	3.96	.04	No
I think using films and videos in class will take away from my ability to learn history.	1.90	1.90	.00	No
I don't think I want to take any more history courses.	2.33	2.48	.15	No
History is a useful and worthwhile subject.	4.03	3.98	05	No
I would rather hear a lecture or read a chapter on History than to watch a film on the subject.	2.12	2.13	.01	No
Using films and videos in class makes learning history more enjoyable.	4.00	3.91	09	No
I would like to continue taking history courses all the way through college.	3.08	3.04	04	No
I have enjoyed history classes in the past and have looked forward to studying history this year.	3.45	3.35	10	No
History is enjoyable and stimulating to me.	3.51	3.44	07	No
Using films and videos will help me understand history better.	3.86	3.83	03	No .
Instructors who use films and videos in class are not as prepared to teach as those who don't.	1.89	1.80	09	No
Information from films and other videos is not as important as information from lectures and textbooks.	2.15	2.06	09	No
Most films and videos are usually not relevant to the specific information being covered in class.	2.06	2.01	05	No
I tend to "tune-out" when films and other videos are used in class as teaching tools.	2.30	2.21	09	No
Using films and videos in class is an effective way to teach history.	3.84	3.87	.03	No



# "WORKSHOP" CHANGE SCORES

	(MEAN)	(LABEL)
CHANGE1	.434*	Approach - hour
CHANGE2	.157*	Approach - half
CHANGE3	.246*	Involve too much time - hour
CHANGE4	.126	Involve too much time - half
CHANGE5	.185*	Not effective tools - hour
CHANGE6	.186*	Not effective tools - half
CHANGE7	.022	Use expert opinion - hour
CHANGE8	.016	Use expert opinion - half
CHANGE9	.110*	Compare quality - hour
CHANGE10	.043	Compare quality - half
CHANGE11	.158*	Overall quality - hour
CHANGE12	.125*	Overall quality - half
CHANGE13	.231*	Visual images
CHANGE14	.189*	Too difficult
CHANGE15	.038	How helpful
CHANGE18	.234	Academic content
CHANGE19	.098	Informative
CHANGE20	022	Present relevant issues
CHANGE21	.109*	Materials complement
CHANGE22	006	Approach correspond

Indicates significance:
 has a 2-tail probability of .05 or less



# QUESTION #5. IN YOUR OWN WORDS, WHAT ARE THE BARRIERS TO USING FILMS IN HISTORY COURSES?

### **CHICAGO**

Students view them as entertainment rather than a vehicle for learning. The burden is on the professor to point out significance and differences in generalizations.

1) Time -- from the point of view of keeping up with the syllabus. 2) Time

-- finding films that will fit into the class period.

Keeping the students' attention.
 Information is delivered faster than some can assimilate.
 Students' trouble in taking notes from the films.
 If it's a 55 minute film, it takes up the whole class period. There is no time for immediate feedback and discussion.

Making sure the students know the purpose of the materials yet enjoy the visuals during the presentation so that they are not always scribbling

away during the film.

The quality of the films, and student involvement -- learning from the film.

It promotes passive learning as the students' minds go into "TV mode". Some students regard it as evidence of an unprepared professor. It's tough to match the visual sophistication of Hollywood because student expectations are high. Integrating themes into my own approach to the material is difficult.

I must direct students to watch the films for specific information and

overcome the idea that films are only to entertain.

Their lack of relevance. Student perception that time spent watching film "does not count". In terms of cost - benefit analysis, they often use more time than benefits derived.

Student interest wanes, and it takes too much time to get to the relevance

in the course.

Proper integration of film material with text or lecture. Having adequate time to discuss films in 50 minute courses. The boredom factor -- students too often look at the film as an excuse to relax and not take notes.

Inadequate time for discussion. Failure to spend time in analysis and

1) Too long -- they don't leave enough time for discussion or reaction. 2) They usually don't fit with the thesis or the points I am developing. 3) Poor quality.

1) Few films are entirely relevant. Alternative is to teach to the film rather than the other way around. 2) Availability of projectors/video players

when I want them.

The films are often too long forcing editing by the instructor. Often the films can be too specific and the instructor hasn't prepared students sufficiently beforehand. A-V equipment and the room facility can be a drawback.



It's often difficult to integrate films into my classes which are based heavily on reading and discussing original sources. The main problem is not the lack of good films, but the length of the films which often are 50-60 minutes. This means that I have to cut and edit films to allow time for discussion, or that I devote one entire period to a video, leaving discussion till the next time. Also, students tend to view the use of films from a high school perspective -- used only to avoid giving a lecture.

The timing, availability of facilities, and the problem of how to integrate

the film with the themes in the course.

Cost and time constraints.

The screen size -- my normal sections are of 40-50 students. I feel uncomfortable using a TV screen. The second constraint is the length of time most videos run -- I prefer something in the 25-30 minute range so that I can lecture before, and as a class we can discuss after the film.

The strongest barrier is that a film must fit the course, specifically the topic under discussion. Sometimes the film may be too broad for the students to connect the unit with it. Also, I need more training in how to

incorporate films into the classroom presentation.

Lack of availability, they're too broad, and they're not closely tied enough

with specific texts.

There are times when I feel constrained by the length of the class period. However, a bigger barrier, quite honestly, is that I am not sufficiently

familiar with very good film material.

I used to think that films were the tool of the lazy or unprepared teacher, and I also have felt very awkward relinquishing control of my class and curricula to a film-maker. I'm about convinced, however, that using films no more relinquishes control than using books, which have the view of their author. If that's the case, then the barriers are similar to the barriers of using texts, with the added difficulty that students reading texts doesn't intrude on class like viewing films.

Lack of appropriate films for the History of Early Modern Europe.

Budget constraints.

There are not enough appropriate films available to me.

It's difficult if the class period is only 50 minutes long. This is why I prefer a 75 minute class twice a week if possible. With the availability of video screens in the library I have discovered that you can assign a video for

private viewing by a classs and it saves on class time.

1) Time investment vs. productivity. Films which tend to be dramatizations take up class time which might otherwise be spent on analysis, etc. 2) In an increasingly "TV - dominated" world, it is important to get students into text. Video and film can serve as icing on the cake, but it must be suitable for that purpose.

There is not enough time, either in the 50 minute lecture session, or in the

semester to cover all the topics.

Difficulty with getting students to interact with the topics in the film.

Students don't always pay attention. Some of the fun is removed when the instructor has to "threaten" them with a quiz or an exam.



### ATLANTA

They never seem to fit the themes of my classes. I've had the best results using segments of films as the starting point for class discussions.

1) Appropriateness of the material. 2) Currency of the material in the video. 3) Lack of clear objectives for the students from the experience. 4) Inability of the institution to provide adequate, up-to-date, and workable equipment.

Primarily time in a World Civ sequence.

1) Some logistical problems such as availability of machines. Sometimes I find students do not take videos as seriously as I do -somehow when I say it they understand that it needs to be learned. They often think of videos as not being serious.

Size of figures on-screen vs. size of the classroom.

Some videos are poorly put together. Some are not on the level of the students. Some don't go along very well with the textbook. Time constraints -- professors need to preview and make up good notes to prepare the students for the film, as well as questions for after the film.

It takes up time needed for class discussion. They are not adapted to

classroom needs. They are intellectually inadequate.

The time limits. I like to use films, but I find that covering the material required in my course allows less time for films or videos than I would like to have.

Length of presentation leaves little time for immediate discussion in a 50 minute class session. Many videos are interesting but not esoteric for a survey course. Students watching videos seem to go into a passive mode.

Students all too often do not take videos seriously as a learning tool.

1) Lack of equipment at the college. 2) Sometimes the times of the films

don't fit in with the classes. 3) Students become bored.

1) There is not enough time to use very many films. 2) The frequent inefficiencies of our A-V department makes the showing of films frustrating.

Students fail to pay attention to them.

Quality of available material and time constraints.

1) None for 16 mm films. 2) For videotapes, the size of the screen and the quality of the tapes. 3) The level of the content -- many mass market, reasonably priced tapes of films seem designed for the high school rather than the college market.

Perhaps the biggest problem is the lack of varying interpretations of the

person/event, etc. Some films are also inaccurate at times. Lack of student interest in the films. Loss of time from lectures.

Appropriateness to course goal and objectives, and time constraints.

Students need to read. Videos encourage passivity.

Availability of high-quality, relevant materials.

Scheduling time for the videos and students' inattention.



The problems revolve around time constraints. I can present only so many materials, including audio-visual, lectures, and guest presentations.

1) Time and logistics -- reserving equipment and the failure of equipment. 2) Preparation of students -- typically they need to understand how the film is being used, what they should learn from it, etc. This is difficult to 3) Testing of students -- how to test student communicate. comprehension based on one viewing in class.

Supplies, money, time, logistics, support, and available resources.

1) There seems to be a lack of current offerings -- which is one of the problems that Dr. Rabb's new series addresses. 2) The professor must tie the information from the film to the lecture.

It is too time-consuming in many cases to show videos due to material

covered and the need to move ahead.

Lack of sufficient time in the semester. Class period length -- 50 minutes, when many videos are around 60 minutes long. Availability (lack thereof) of many suitable videos in my college.

They are boring. Students tend to tune out. Out-of-date films. Not

enough correlation with the material presented in class.

The main barrier is the purchase of new and current titles. Second is finding the time to review and edit the tape segments for use in class.

The amount of time which films require limits the amount of time available for lecture in survey courses. Perhaps the major barrier is the

expense of purchasing or renting high-quality films.

Linking content to class/student mood, and productivity to educational intervention with the film is an art in itself. Careful planning and timing are required and explaining/anticipating of the film is required to capture audio, visual, graphic, and print-oriented learning styles that are represented by the students.

### **PHILADELPHIA**

Equipment age and shortage. Limited budget for purchase. Limited reviews available before purchase of film.

1) Finding usable and applicable films. 2) Time limitations.

Students seem to tune out faster than usual. They seldom take notes and

they seem to treat films as a vacation.

Finding films which are approximately 30 minutes in length which have sufficient information and challenge the curiosity of the students. High school films put students to sleep, they expect college films to do the

1) Finding the right ones. 2) Students' perception that films tell them the truth rather than having to be interpreted with a discussion - but this

obstacle can be surmounted, I believe.

Practically speaking, availability of equipment to show material. Films have to keep the interest of the students - it is too easy for them to drift off. Films need to keep to the 50 minute time limitation of the class.

Accountability with the students.

Time constraints.

Time constraints and availability of videos.



Expense. Equipment surprises like breakdowns, etc. Difficulty locating exact segments for use in a particular session particularly when they

aren't together, which is often the case.

1) The connections to the textual material are often not tightly done. 2) Film length often diminishes time for feedback. Shorter segments with response material prepared in advance and collected afterward is a necessity.

I don't see any.

1) Frequently films are too narrow for survey courses, but too general for upper division courses. 2) Colleagues question the value of films. 3) Students are unaccustomed to thought-provoking films.

I worry about a superficial, popularizing, anti-contextual approach.

1) Length -- films that are one hour long do not allow for enough pre- and post-discussion. 2) History films have a tendency to be very talkative.

The length of them when instruction is in 50 minute blocks is often too long. Also, the relationship to major points I may be trying to make is often missing.

There isn't enough time in my class period.

Most are too lengthy. Too much information is included on too many

themes or topics.

Problems include limited access -- by cost, availability, quality, etc. Sometimes knowledge of what exists is a problem. A major barrier is that excerpts are more useful than the full length of the program -- thus rapid access is a problem. Laser discs would help solve this problem.

I know of none except faculty's lack of experience.

Lack of equipment.

Films should be set in the appropriate context. With the hour long films this is more difficult to do, so a 30-35 minute long video might be an ideal length. Also, a full-screen monitor is much better and effective

than showing videos on a regular TV.

In my case, availability and the competence of the audio-visual department. If I could, I would use film and/or visual materials all the time but never for more than 30% of my total contact time with my students. Visuals are no substitute for the more conventional forms of academic discourse.

The main problem is time.

Equipment. Availability of materials. Time -- length of courses at my institution. Lack of materials to enhance usage.

Technical grief and the worry that students will take it as entertainment.

Videos/films require lots of advance planning and thought. They are a temptation for the student to think films replace reading. Students tend to tune out mentally in front of a screen. We need to socialize them that the screen can be used for serious stuff.

Most of the available material can be compared to watching an old film at 2:00 AM. The narrators are "stuffy", the technology is old, therefore, the

students fall asleep.



### **BOSTON**

I teach political philosophy and focus on the origin of political philosophies in the Renaissance period. The problem I face most often with my philosophy students with insufficient historical backgrounds is

understanding the forces that shape ideas.

Technology anxiety is one of the barriers to using films in history courses. A second one is the concern that students will associate it with a lack of preparation (the overworked), or the lazy high school teacher syndrome. The third and last barrier is that the information overload sometimes occurs when the voice-over and image are both ambitious at the same time.

Relevance to readings.

Methods for critical analysis of film as a document are not standard for students and teaching in general.

Due to the personality of the instructor.

The library policy is limited.

Bias of colleagues.

Too long. Too "slow".

Widely known techniques for integrating films without submerging the

I teach inter-disciplinary humanities and there is no problem.

Choices of films.

The lack of interesting films of suitable length.

There is a need for more focused films in specific subject areas.

Many of the films are not interesting to the students and I feel they do not inform the student if they are not interested.

A barrier to using films in history courses is being unfamiliar with the best

sources in terms of maintaining both accuracy and interest).

None. The use of film is the most valuable teaching aid available. The only problem is obtaining funding from the college to purchase films. They tend to be very expensive.

Poor quality of the film itself.

Access to, or rather, broad knowledge of quality films.

There is the disadvantage of whether students will regard films seriously and how they should be integrated in either a lecture or discussion format.

Balancing film and lectures.

Lack of awareness on the part of the students of having it.

The problems with discussions and interest.

Student attention.

Out-of-date or the lack of visual sophistication for the MTV generation.

Getting students to take a critical point-of-view on presentation, sources, and so on.

Sometimes students "tune out" because they are conditioned by years of "background" sound from television.

Getting students to retain information.

Unless they are prepped with a study guide or questions, etcetera, they often miss the messages.

Largely logistical - not all of the rooms are equipped and so forth.

Audiovisual problems -- at my college, getting the VHS and television into some of the rooms.



Finding a film or video that meshes well with the course content, especially considering the slashing of funding to public institutions.

Money for audio and visual resources.

The barrier is time constraints -- my courses are one hour some days, and one and a half hours other days. Many films are too long and discussions have to be postponed.

Time constraints, especially in survey courses.

Time constraints.\*

Time constraints. I need to cover certain material.

Time is limited.

Time is a barrier.

Primarily a time constraint. With forty-minute classes, it is difficult to stop and discuss a film in one class. Also, with freshman in high school, dividing a film into several classes severely handicaps its effectiveness.

It takes limited class time from discussion. It is difficult to identify films

which will cover the material and points desired.

The integration of visual material beyond maps, charts, or quantitative displays has been difficult -- there are constraints of time and subject matter to explore.

If they are not just what I teach, they seem too long. If they are just what I teach, they do not exist. Of course, they would never be too long if they could be assigned as homework instead of taking up precious class time.

### SAN FRANCISCO

A dean, born in the late 1930's, thinks that film in class is a waste of time.

Only skill and understanding.

Making viewing an actual positive experience.

Students expect films to be exciting and many educational films tend to be slow-moving with a lot of information.

Poor material -- inaccurate or irrelevant.

Quality -- choice of subjects.

The quality of those available is often so low, that much class time is spent correcting errors. Moreover, I have not felt comfortable using films.

Presumption of previous knowledge.

The biggest obstacle is the level of the films. Some are at too low a level, and some are too high. Supplemental aids are few.

Boring and pedantic films.

The instructor's prejudice against using them.

The instructor has no control over the content. They are not easy to tailor to one's own situation and they take away a lot of class time.

I would tend to use these to augment the class experience, for review, and in preparing papers. Videos can supplement very well, and in my case, a students' personal study via VCR's, video labs, and so on is very good.

Holding the students accountable, for example, with testing on the films. On the one hand, students like them. But, they tend to view them as entertainment rather than as a substantive part of the course. But, in

my class, which is devoted to history on film, this is not the case.

Making them interesting to students while remaining relevant to the material.



Finding material that will not put students to sleep.

A barrier to using films in history courses is them being not directly and clearly relevant to students' immediate concerns.

Quality -- intellectual level.

Students tend to view films as entertainment media rather than as informational or educational sources.

Getting students to take them seriously.

A barrier is the lack of reliable equipment and videos in the budget.

We cannot program for our own classes.

Equipment -- although we are getting an LCD soon.

I need and am acquiring a video projector.

A barrier is logistics, such as ordering and setting up equipment.

None with our technical set at our college.

My major objection though, is that they can install passivity into the student if they are not well-done.

Students are used to viewing passively. They need clear, and well-defined goals for viewing and time for interaction after the viewing.

Student passivity.

They must be used judiciously and very selectively. To avoid passive participation by the students, it is necessary that the professor pick and choose selections that will adequately supplement the discussions. I never use over a five to ten minute segment at one time.

Appropriateness to lecture content.

Seldom are they designed for use as a launching point for the discussions that I would like to initiate. Often, the better films are too long for use in a short (fifty minute) class.

I also find it difficult to find appropriate films.

Finding material that will present the sort of material you are already teaching in your class and be appropriate.

They lack the "focus" of the particular lecture.

Many videos are gracelessly produced and therefore, do not extend to the lecture or text or engage interest.

My concern relates to the effective integration of the films in excerpts from films with the other course materials -- text and primary sources. Too often, the connections are not smooth and effective.

Integration with the lecture.

Quality -- use of primary and secondary sources.

Adequate time for discussions.

Time constraints. The material required to be covered, versus lecture and discussion allowance means very little time to show films. I do use films about twice a term per class on a survey of Western Civilization and I think some of these films will be useful.

Time restrictions with regard to getting through survey material.

They tend to be too long.

The length of the films are too long for the class period and for the students' attention spans.

The primary barrier is time. In a survey course, there is limited time for all topics covered.

Having available time -- the amount of time for the topic, and the length of the material.

Typically, a thirty minute or sixty minute tape or film is a luxury because so much material needs to be covered additionally in the lecture.



Time -- films use up a lot of time. It also reduces the lecture, discussion and activity time. Therefore, I like to use video as an outside class assignment.

### **DALLAS**

I have found none on my campus. We have an excellent media center.

I do not know. I use them in chemistry and in philosophy.

Costs.

Logistics.

Absent students and the logistics of getting them to see the films.

Confusion on copyright restrictions.

This is discouraged by the administration.

Need to have worksheets in advance.

Signing up for equipment well in advance.

Availability of equipment. Unavailability of equipment.

Breakdown of the equipment.

I have to go to the other building to pick them up and return them. Then, I have to push the monitor from a storeroom to the classroom, and sometimes the equipment works and sometimes it does not.

The quality of the films.

Getting the right source that is truly meaningful and will not be a waste of time.

Getting something up-to-date that will do it well.

It is difficult for students to judge historical accuracy in Hollywood productions (feature films).

There are no good ones available.

Finding good historical films.

The availability of films.

Availability.

In my experience, students seem to respond better to films that portray literary or dramatic pieces, such as "A Man For All Seasons", rather than traditional historical films. The visual images need to be dramatic and bred to capture their attention.

Films are over their heads.

Films must enrich the subject for discussion, and must give students controversial or thought-provoking stimuli.

Interest level. Some are boring.

Students feel it supplants the necessity to read the material.

The "bore" factor versus the "intrigue" factor.

I do not teach history, but students do not seem to take them that seriously.

Keeping students focused on the film.

The lights go off. It is a passive activity. If students have no goals, or questions on which to focus. It is an immediate experience and quickly to be lost.

Students take the opportunity to nap.

The limited amount of information which students retain from them.

The passivity on the part of the students.



There is a tendency for students to turn off mentally and expect entertainment rather than instruction and in view of this problem, there is a need for adequate front end loading and later, follow-up.

It is sometimes challenging to locate films that are both appropriate and interesting. Many films have great information, yet lose student interest.

Trying it together with general classroom assignments.

The interpretive "angle" of a documentary does not complement my own.

The inability to use them interactively in the classroom.

An introductory course moves so fast and needs to cover so much information that films which share a visual medium have difficulty relaying all the information necessary in the amount of time it takes to use them.

Difficulty with synthesis.

Placing them properly within the context of the course.

They are not relevant to the subject matter.

Inaccurate.

Relevance.

Time, which is of the essence is a Western Civilization course, is greatly restricted. Films encroach on that, unless they are short and extremely instructive.

Length of the films. Most are too long.

Classroom time.

The length of the films.

No time is available.

No time is left in class Monday through Friday for discussion.

The length does not fit into class time.

A good, high quality video that fits into limited time slots or able to be

tailored to fit the good old forty-five minute period.

The visual information one wants to give students can be conveyed through slides, or short three to five minute videos. The "factual" information can be presented in greater detail, lecture, or printed material. Thus, the greatest barrier to using film is that I have serious time constraints and films are often not the most effective use of that time.

Films are often too long to allow for an introduction and follow-up discussion. They often require allocating a full week of class time for viewing, forcing the instructor to sacrifice lecture and discussion and activity time.

Lack of flexibility. The class session must be structured around the film, which may have content not relevant to the topic. This is why I rarely use an entire film in a class, but use excerpts for specific illustrations instead

Time constraints are sometimes a problem. Films have to fit within these and so, they cannot constitute the majority of a course.

Too long.

Time constraints -- "so much material, so little time".

Constraints of time.

The class time is only fifty-minutes each day.

Time for other instruction.

The class time is not long enough.

Many good films are too long for a fifty minute class.



## T-TEST DATA FOR RENAISSANCE STUDENT SURVEY PRE- AND POST-TEST ATTITUDINAL MEASURES

### RENAISSANCE WORKSHOP

JUNE, 1994

PREPARED BY: Research Communications, Ltd. 990 Washington Street, Suite 105 Dedham, MA 02026 (617) 461-1818



The SPSS/PC+ system file is read from file STUDENT.SYS
The file was created on 6/2/94 at 14:02:30 and is titled SPSS/PC+
The SPSS/PC+ system file contains 349 cases, each consisting of 69 variables (including system variables). 69 variables will be used in this session.

This procedure was completed at 14:06:53 T-TEST GROUPS=TYPE (1,2)/VARIABLES=Q14 Q15 Q16 Q17 Q18 Q19 Q20 Q21 Q22 Q23 Q24 Q25 Q26 Q27 Q28 Q29 Q30. T-TEST requires 1224 BYTES of workspace for execution.



Page 3 SPSS/PC+ t-tests for independent samples of TYPE TEST TYPE

Varia	able		Number of Cases	Mean	SD	SE of Mean
Q14	T00	DIFF	TAKE NOTES			
PRE POST			215 132	3.0372 2.7348	.999 .995	.068

Levene's Test for Equality of Variances: F= .634 P= .426

t-tes Variances	t-value	quality of	f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	2.74	345	.006	.110	(.085, .519)
Unequal	2.74	278.16	.006	.110	(.085, .519)

_	Vari	able	·	Number of Cases	Mean	SD	SE of Mean
	Q15	TOO	MUCH	INFORMATION			
	PRE	:		215	2.6884	.907	.062
	POST			134	2.4328	.897	.077

Mean Difference = .2555

Levene's Test for Equality of Variances: F= 1.379 P= .241

	t for Equation to the term of		f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	2.57	347	.011	.099	(.060, .451)
Unequal	2.58	284.83	.010	.099	(.060, .451)



Number Variable of Cases SD Mean SE of Mean Q16 EFFECTIVE TEACHING TOOLS .764 PRE 214 3.9159 .052 3.9545 .770 POST 132

Mean Difference = -.0387

Levene's Test for Equality of Variances: F= .464 P= .496

	st for Eq t-value		f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	46	344	.649	.085	(206, .128)
Unequal	45	275.90	.650	.085	(206, .129)

Variable	Number of Cases	Mean	SD	SE of Mean
Q17 TAKE	AWAY FROM ABILI	ТY		
PRE POST	214 134	1.8972 1.8955	.619 .788	.042

Mean Difference = .0017

Levene's Test for Equality of Variances: F= 6.073 P= .014

t-tes	t for Eq	uality o df	f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.02	346	.982	.076	(148, .151)
Unequal	.02	234.03	.983	.080	(156, .160)



 Variable
 of Cases
 Mean
 SD
 SE of Mean

 Q18
 DO NOT WANT TO TAKE MORE COURSES

 PRE POST
 214 2.3271 1.060 .072 1.102 .095

Mean Difference = -.1505

Levene's Test for Equality of Variances: F= 1.178 P= .278

	t-test for Equality of Means Variances t-value df 2-Tail Sig SE of Diff					
Equal	-1.27	346	.205	.119	(384, .083)	
Unequal	-1.26	274.22	.209	.120	(386, .085)	

Variable	Number of Cases	Mean	SD	SE of Mean
Q19 HISTORY	USEFUL SUBJEC	ÇT		
PRE POST	215 133	4.0326 3.9774	.817 .892	.056 .077

Mean Difference = .0551

Levene's Test for Equality of Variances: F= .164 P= .686

t-tes Variances		quality o	f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.59	346	.555	.093	(129, .239)
Unequal	.58	261.21	.563	.095	(133, .243)



Varia	able		Number of Cases	Mean	SD	SE	of Mean
Q20	RATHER	HEAR	A LECTURE				
PRE POST			215 134	2.1163 2.1343	.907 .924		.062
1001			101	2.10.0	,,,,,		

Levene's Test for Equality of Variances: F= .037 P= .848

		quality of e df	Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	18	347	.858	.101	(216, .180)
Unequal	18	278.32	.858	.101	(217, .181)

Variable	Number of Cases	Mean	SD	SE of Mean
Q21 FILMS	MAKE LEARNING EN	NJOYABLE		·
PRE POST	215 133	3.9953 3.9098	.867 .925	.059

Mean Difference = .0856

Levene's Test for Equality of Variances: F= .386 P= .535

		quality of	f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.87	346	.384	.098	(108, .279)
Unequal	.86	266.11	.391	.100	(111, .282)



Page 7 SPSS/PC+ t-tests for independent samples of TYPE TEST TYPE

Vari	able	Number of Cases	Mean	SD	SE of Mean
Q22	CONTINUE	TAKING HISTO	RY COURSES		
PRE POST		214 133	3.0841 3.0376	1.067 1.076	.073 .093

Levene's Test for Equality of Variances: F= .342 P= .559

		quality o	f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.39	345	.694	.118	(186, .279)
Unequal	.39	278.25	.695	.118	(187, .280)

Varia	able	C	Number of Case		SD	SE of Mean
Q23	LOOK	FORWARD	TO STU	DYING THIS	YEAR	:
PRE			214 133	3.4486 3.3534	1.005 .947	.069 .082

Mean Difference = .0952

Levene's Test for Equality of Variances: F= 1.018 P= .314

t-tes Variances	t for Eq		f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.88	345	.381	.109	(118, .309)
Unequal	.89	292.51	.374	.107	(116, .306)



Page 8 SPSS/PC+ t-tests for independent samples of TYPE TEST TYPE

Vari	able	Number of Cases	Mean	SD	SE of Mean
Q24	HISTORY	ENJOYABLE AN	D STIMULATING		
PRE		215	3.5070	.937	.064
POST		133	3.4361	.948	.082

Levene's Test for Equality of Variances: F= .110 P= .740

t-tes Variances		quality o	f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.68	346	.495	.104	(133, .275)
Unequal	.68	277.13	.497		(134, .276)

Vari	able	Number of Cases	Mean	SD	SE of Mean
Q25	FILMS	HELP ME UNDERS	TAND		
PRE POST	,	215 134	3.8605 3.8284	.729 .836	.050 .072

Mean Difference = .0321

Levene's Test for Equality of Variances: F= 2.137 P= .145

		uality o df	f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.38	347	.706	.085	(135, .199)
Unequal		253.51	.715	.088	(141, .205)



Variable	Number of Cases	Mean	SD	SE of Mean
Q26 INS	TRUCTORS ARE NOT PR	REPARED		
PRE POST	215 134	1.8884 1.7985	.702 .744	.048

Levene's Test for Equality of Variances: F= .987 P= .321

		uality o	f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal Unequal	1.14	347 269.85	.256 .263	.079	(066, .245) (068, .248)

Variab]	Number Le of Cases	Mean	SD	SE of Mean
Q27 F	ILM INFO NOT AS IMP	ORTANT		
PRE POST	212 134	2.1509 2.0597	.852 .839	.059 .072

Mean Difference = .0912

Levene's Test for Equality of Variances: F= 1.042 P= .308

	t for Eq		f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.98	344	.330	.093	(093, .275)
Unequal	.98	286.35	.328	.093	(092, .275)



Variable			Number of Cases	Mean	SD	SE of Mean
Q28 F	FILMS	NOT	RELEVANT			
PRE			215	2.0558	.728	.050
POST			134	2.0075	.741	.064

Levene's Test for Equality of Variances: F= .659 P= .417

		quality of	f Means 2 <del>-</del> Tail Sig	SE of Diff	95% CI for Diff
Equal	.60	347	.549	.081	(110, .207)
Unequal	.60	278.48	.551	.081	(111, .208)

Variable	Number of Cases	Mean	SD	SE of Mean
Q29 TUNE OUT	r when films	USED		
PRE POST	214 134	2.3037	.943 .841	.064

Mean Difference = .0948

Levene's Test for Equality of Variances: F= 3.589 P= .059

t-tes Variances		quality o	f Means 2-Tail Sig	SE of Diff	95% CI for Diff
Equal	.95	346	.342	.100	(101, .291)
Unequal	.98	306.14	.330	.097	(096, .286)



	Variable	<del></del>	mber Cases M	fean .	SD	SE of Mea	.n
	Q30 FIL	MS EFFECTIVE	TO TEACH	HISTORY			-
=	PRE			8372 8731	.765 .844	.052 .073	
 M	fean Diff	erence =0	359				<del>-</del>
. I	Levene's	Test for Equ	ality of \	/ariances	: F= .01	1 P= .917	
		quality of M e df 2-		SE of	Diff	95% CI for Diff	· 
Equal Unequal		347 261.41	.682 .689	.08 .09		(208, .137 (213, .141	•



' This procedure was completed at 14:07:19 FINISH.

End of Include file.



STUDENT SURVEY

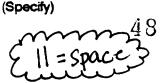
Dear Student:

The following survey asks you to provide us with background information and your feelings and opinions about the use of films and videos in the classroom. To respond to each question, please circle the appropriate number that corresponds to your answer. Select only ONE answer to each question. Thanks for your help!

Q1.	What is your gender?
5	1_Female
(	2 Male
0.0	How old are you?
'X &	How old are you?
6	1 18-22 years of age
` (	2 23-34 years of age
`	3 35-49 years of age
	4 50-64 years of age
	5 65 years of age or older
્રે 3.	Is the European or World History class you are taking part of a:
7	1_Two-year program
·• (	2 Four-year program
Ç4.	Which of the following BEST describes your enrollment status?
	1 High school student
8	2 Freshman in college
(	Freshman in college     Sophomore in college
Ì	4 Junior in college
	5 Senior in college
	6 Post-graduate student
	7 Not currently enrolled in credit program
<b>્રે</b> 5.	Are you a history major?
^	(1)No
4	2 Yes
•	3 Have not declared a major yet
Ç6.	To which ONE of the following ethnic groups do you belong?
. ^	1 Asian or Asian-American
10	2 Hispanic or Spanish-American
	3 Black or African-American
	4. White or Anglo



5 Other



<b>~</b> 7.	. What is the highest academic degree you hope to achieve?	
~	1 None	
12	2 Associate Degree	
	3 Bachelor's Degree	,
	4 Master's Degree	
	5 Doctoral Degree	
	6 Other professional degree	
् ८	. Have you ever taken:	
•	1 A telecourse	
13	2 A correspondence course	
	3 An audiocourse	
	4 More than one of the above	
	5 None of the above	
<b>(</b> ) 9	On average, how frequently do you watch documentary programming on public television, other stations, or cable services like A&E, Discovery, etc.?	ner broadcast
14	1 Never	
• •	2 Once a month	
	3 2-3 times a month	
	4 Once a week	
	5 2-6 times a week	
	6 Daily	
	O Daily	
Q 1	0. In general, how much do you like studying history?	
15	1 Not at all	
• •	2 A little	
	3 Some	
	(4) A lot	
Q1	How interested are you in the topic of European or World History?	
16	1 Not at all	
•	2 A little	
	3 Scmewhat	
	(4) Very	
	2. How interested are you in watching a documentary series on European or World History?	
17	1 Not at all	
	2 A little	
	3_Somewhat	
	4 Very	
1/4	3. How interested are you in watching a documentary series on the topic of European History	from 1300 to
Ă,	1700?	
18		
• •	1 Not at all	
	2 A little	
	3-Somewhat	
	4 Very	
	0000	



(19=space)

# THE FOLLOWING QUESTIONS HAVE NO RIGHT OR WRONG ANSWERS. PLEASE CIRCLE THE NUMBER WHICH BEST DESCRIBES HOW STRONGLY YOU AGREE OR DISAGREE WITH EACH STATEMENT.

			Strongly Disagree	Disagree	Neither	Agree	Strongly Agree
20	্ব 14.	It is too difficult to take notes from films and other types of video programs that are used in class. —	1	2	3	4	5
21	્રું 15.	There is too much information to absorb from films and other types of video programs that are used in class.	1	2	3	4	5
22	<b>≩</b> 16.	Films and videos are effective teaching tools for history classes.	1	2	3	4	5
23	⊹્રે 17.	I think using films and videos in class will take away from my ability to learn history. To est allow	1	2	3	4	5
24	્રે18.	I don't think I want to take any more history courses.	1	2	3	4	5
25	ু19.	History is a useful and worthwhile subject.	1	2	3	<b>@</b>	5
26	ે 20.	I would rather hear a lecture or read a chapter on History than to watch a film on the subject.	1	2	3	4	5
27	<sub>3</sub> 21.	Using films and videos in class makes learning history more enjoyable.	. 1	2	3	. 4	5
28	્22.	I would like to continue taking history courses all the way through college.	1	2	3	4	5
29	્રે23.	I have enjoyed history classes in the past and have looked forward to studying history this year.	1	2	3	4	5
30	<b>24.</b>	History is enjoyable and stimulating to me.	1	2	3	4	5
31	<b>Ų25</b> .	Using films and videos will help me understand history better.	1	2	3	<b>4</b>	5
32	<b>ે</b> 26.	Instructors who use films and videos in class are not as prepared to teach as those who don't.	1	(2)	3	4	<b>. 5</b> .
33	<b>Q</b> 27.	Information from films and other videos is not as important as information from lectures and textbooks.	nt 1	2	3	4	<b>5</b> .
34	<b>ૣ</b> ે28.	Most films and videos are usually not relevant to the specific information being covered in class.	1	2	3	4	5
35	<b>Q</b> 29.	I tend to "tune-out" when films and other videos are used in class as teaching tools.	1	2	3	4	5
360	<b>, ()30.</b>	Using films and videos in class is an effective way to teach history.	1	2	3	4	5

THANKS AGAIN FOR YOU FOR YOUR HELP!



#### SAVE FILE AND FREQUENCY RUN FOR RENAISSANCE STUDENT SURVEY PRE- AND POST-TEST ATTITUDINAL MEASURES

#### RENAISSANCE WORKSHOP

JUNE, 1994

PREPARED BY:
Research Communications, Ltd.
990 Washington Street, Suite 105
Dedham, MA 02026
(617) 461-1818



```
DATA LIST FILE='ALL.DAT'/ID 1-3 TYPE 4 Q1 5 Q2 6 Q3 7 Q4 8 Q5 9 Q6 10
Q7 12 Q8 13 Q9 14 Q10 15 Q11 16 Q12 17 Q13 18 Q14 20 Q15 21
Q16 22 Q17 23 Q18 24 Q19 25 Q20 26 Q21 27 Q22 28 Q23 29 Q24 30 Q25 31 Q26 32
Q27 33 Q28 34 Q29 35 Q30 36.
VARIABLE LABELS ID 'ID NUMBER'
       'TEST TYPE'
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 /Q1 'GENDER'
 /Q2 'AGE'
 /03 'PROGRAM'
 /O4 'ENROLLMENT STATUS'
 /Q5 'HISTORY MAJOR'
 /Q6 'ETHNICITY'
 /Q7 'HIGHEST ACADEMIC DEGREE'
 /Q8 'TAKEN COURSES'
 /Q9 'WATCH DOCUMENTARIES'
 /Q10 'LIKE STUDYING HISTORY'
 /Q11 'INT EUROPEAN-WORLD HISTORY'
 /Q12 'INT DOCUMENTARY SERIES-WORLD HIST'
 /O13 'INT DOC SERIES ON EUR HIST 1300-1700'
 /Q14 'TOO DIFF TAKE NOTES'
 /Q15 'TOO MUCH INFORMATION'
 /Q16 'EFFECTIVE TEACHING TOOLS'
 /Q17 'TAKE AWAY FROM ABILITY'
 /O18 'DO NOT WANT TO TAKE MORE COURSES'
 /Q19 'HISTORY USEFUL SUBJECT'
 /Q20 'RATHER HEAR A LECTURE'
 /Q21 'FILMS MAKE LEARNING ENJOYABLE'
 /Q22 'CONTINUE TAKING HISTORY COURSES'
 /Q23 'LOOK FORWARD TO STUDYING THIS YEAR'
 /Q24 'HISTORY ENJOYABLE AND STIMULATING'
 /Q25 'FILMS HELP ME UNDERSTAND'
 /Q26 'INSTRUCTORS ARE NOT PREPARED'
 /Q27 'FILM INFO NOT AS IMPORTANT'
 /Q28 'FILMS NOT RELEVANT'
 /Q29 'TUNE OUT WHEN FILMS USED'
 /030 'FILMS EFFECTIVE TO TEACH HISTORY'.
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 /Q1 1 'FEMALE' 2 'MALE'
 /Q2 1 '18-22' 2 '23-34' 3 '35-49' 4 '50-64' 5 '65 OR OLDER'
 /Q3 1 'TWO YEAR PROGRAM' 2 'FOUR YEAR PROGRAM'
 /Q4 1 'HIGH SCHOOL STUDENT' 2 'FRESHMAN COLLEGE' 3 'SOPHOMORE COLLEGE'
    'JUNIOR COLLEGE' 5 'SENIOR COLLEGE' 6 'POST GRADUATE STUDENT'
   7 'NOT CURRENTLY ENROLLED'
 /Q5 1 'NO' 2 'YES' 3 'HAVE NOT DECLARED MAJOR'
 /Q6 1 'ASIAN' 2 'HISPANIC' 3 'BLACK' 4 'WHITE' 5 'OTHER'
 /Q7 1 'NONE' 2 'ASSOCIATES' 3 'BACHELORS' 4 'MASTERS' 5 'DOCTORAL' 6 'OTHER'
 /Q8 1 'TELECOURSE' 2 'CORRESPONDENCE COURSE' 3 'AUDIOCOURSE' 4 'MORE THAN ONE'
   5 'NONE'
 /Q9 1 'NEVER' 2 'ONCE A MONTH' 3 '2-3 TIMES A MONTH' 4 'ONCE A WEEK'
   5 '2-6 TIMES A WEEK' 6 'DAILY'
 /Q10 Q11 Q12 Q13 1 'NOT AT ALL' 2 'A LITTLE' 3 'SOMEWHAT' 4 'VERY'
 /Q14 Q15 Q16 Q17 Q18 Q19 Q20 Q21 Q22 Q23 Q24 Q25 Q26 Q27 Q28 Q29 Q30
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   4 'AGREE' 5 'STRONGLY AGREE'.
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ERIC TYPE EQ 1) PREQ15=Q15.
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/PRE015 POST015 'TOO MUCH INFORMATION!
/PREQ16 POSTQ16 'EFFECTIVE TEACHING TOOLS'
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/PREQ18 POSTQ18 'DO NOT WANT TO TAKE MORE COURSES'
/PREQ19 POSTQ19 'HISTORY USEFUL SUBJECT'
/PREQ20 POSTQ20 'RATHER HEAR A LECTURE'
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/PREQ22 POSTQ22 'CONTINUE TAKING HISTORY COURSES'
/PREQ23 POSTQ23 'LOOK FORWARD TO STUDYING THIS YEAR'
/PREQ24 POSTQ24 'HISTORY ENJOYABLE AND STIMULATING'
/PREQ25 POSTQ25 'FILMS HELP ME UNDERSTAND'
/PRE026 POST026 'INSTRUCTORS ARE NOT PREPARED'
/PREQ27 POSTQ27 'FILM INFO NOT AS IMPORTANT'
/PREQ28 POSTQ28 'FILMS NOT RELEVANT'
/PREQ29 POSTQ29 'TUNE OUT WHEN FILMS USED'
/PREO30 POSTO30 'FILMS EFFECTIVE TO TEACH HISTORY'.
VAL LAB PREQ14 TO PREQ30 POSTQ14 TO POSTQ30 1 'STRONGLY DISAGREE'
 2 'DISAGREE' 3 'NEITHER' 4 'AGREE' 5 'STRONGLY AGREE'.
FREQUENCIES VARIABLES TYPE Q1 TO Q13 PREQ14 POSTQ14 PREQ15 POSTQ15
The raw data or transformation pass is proceeding
    349 cases are written to the compressed active file.
 PRE016 POST016
 PREQ17 POSTQ17 PREQ18 POSTQ18 PREQ19 POSTQ19 PREQ20 POSTQ20 PREQ21 POSTQ21
 PREQ22 POSTQ22 PREQ23 POSTQ23 PREQ24 POSTQ24 PREQ25 POSTQ25 PREQ26 POSTQ26
 PREQ27 POSTQ27 PREQ28 POSTQ28 PREQ29 POSTQ29 PREQ30 POSTQ30
 'FORMAT=ONEPAGE
ERICATISTICS=DEF MEDIAN SEMEAN.
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TYPE TEST TYPE

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
PRE POST		1 2	215 134	61.6 38.4	61.6 38.4	61.6 100.0
		Total	349	100.0	100.0	
Mean Std dev	1.384 .487	Std err Minimum	.026 1.000	Median Maximum		1.000
Valid cases	349	Missing o	ases 0	ı		

Q1 GENDER

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
FEMALE MALE	·	1 2	165 182 2	47.3 52.1 .6	47.6 52.4 Missing	47.6 100.0
		Total	349	100.0	100.0	
Mean Std dev	1.524 .500	Std err Minimum	.027 1.000	Median Maximum		2.000
Valid cases	347	Missing c	ases 2	<b>!</b>		



AGE

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
18-22 23-34 35-49 50-64 65 OR OLDER		1 2 3 4 5	229 87 25 1 5 2	65.6 24.9 7.2 .3 1.4	66.0 25.1 7.2 .3 1.4 Missing	66.0 91.1 98.3 98.6 100.0
		Total	349	100.0	100.0	
Mean Std dev	1.461 .765	Std err Minimum	.041 1.000	Medi Maxi		1.000 5.000
Valid cases	347	Missing ca	ses 2			

Q3 PROGRAM

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
TWO YEAR PROF FOUR YEAR PRO		1 2	149 189 11	42.7 54.2 3.2	44.1 55.9 Missing	44.1 100.0
		Total	349	100.0	100.0	
Mean Std dev	1.559 .497	Std err Minimum	.027 1.000	Medi Maxi		2.000
Valid cases	338	Missing c	ases 11			



ENROLLMENT STATUS

Value Label		Value F	requency	Percent	Valid Percent	Cum Percent
HIGH SCHOOL S FRESHMAN COLI SOPHOMORE COI JUNIOR COLLEC SENIOR COLLEC POST GRADUATE NOT CURRENTLY	LEGE LLEGE SE SE STUDEN	1 2 3 4 5 6 7	1 114 171 39 16 1 5	.3 32.7 49.0 11.2 4.6 .3 1.4	.3 32.9 49.3 11.2 4.6 .3 1.4 Missing	.3 33.1 82.4 93.7 98.3 98.6 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.937 .944	Std err Minimum	.051 1.000	Medi Maxi		3.000 7.000
Valid cases	347	Missing cas	es 2			

Q5 HISTORY MAJOR

•					Valid	Cum
Value Label	· .	Value	1 288 82.5 82.8 82.8 2 32 9.2 9.2 92.0 3 28 8.0 8.0 100.0 . 1 .3 Missing			
NO YES HAVE NOT DECI	LARED MA	1 2 3 •	32 28 1	9.2 8.0 .3	9.2 8.0 Missing	92.0
Mean Std dev	1.253 .592	Std err Minimum	.032	Medi	.an	
Valid cases	348	Missing c	ases 1	_		



ETHNICITY

			•			
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
ASIAN HISPANIC BLACK WHITE OTHER	·	1 2 3 4 5	10 16 10 297 11 5	2.9 4.6 2.9 85.1 3.2 1.4	2.9 4.7 2.9 86.3 3.2 Missing	2.9 7.6 10.5 96.8 100.0
		Total	349	100.0	100.0	
Mean Std dev	3.823 .692	Std err Minimum	.037 1.000	Medi Maxi		4.000 5.000
Valid cases	344	Missing ca	ases 5	i e		

Q7 HIGHEST ACADEMIC DEGREE

Value Label	•	Value F	requency	Percent	Valid Percent	Cum Percent
NONE ASSOCIATES BACHELORS MASTERS DOCTORAL OTHER		1 2 3 4 5 6	4 9 144 135 40 7 10	1.1 2.6 41.3 38.7 11.5 2.0 2.9	1.2 2.7 42.5 39.8 11.8 2.1 Missing	1.2 3.8 46.3 86.1 97.9 100.0
		Total	349	100.0	100.0	
Mean Std dev	3.646 .845	Std err Minimum	.046 1.000	Medi Maxi		4.000 6.000
Valid cases	339	Missing cas	ses 10			



TAKEN COURSES

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
TELECOURSE CORRESPONDENC AUDIOCOURSE MORE THAN ONE NONE		1 2 3 4 5	19 13 2 7 305 3	5.4 3.7 .6 2.0 87.4	5.5 3.8 .6 2.0 88.2 Missing	5.5 9.2 9.8 11.8 100.0
		Total	349	100.0	100.0	
Mean Std dev	4.636 1.063	Std err Minimum	.057 1.000	Medi Maxi		5.000 5.000
Valid cases	346	Missing c	ases 3			

Q9 WATCH DOCUMENTARIES

Value Label	. •	Value	Frequency	Percent	Valid Percent	Cum Percent
NEWED	•	1	62	17.8	17.9	17.9
NEVER	_					
ONCE A MONTH	i	2	107	30.7	30.8	48.7
2-3 TIMES A	MONTH	3	98	28.1	28.2	76.9
ONCE A WEEK		4	37	10.6	10.7	87.6
2-6 TIMES A	WEEK	5	33	9.5	9.5	97.1
DAILY		6	10	2.9	2.9	100.0
DAILI.		•	2	.6	Missing	
		Total	349	100.0	100.0	
Mean	2.718	Std err	.070	Medi	.an	3.000
Std dev	1.302	Minimum	1.000	Maxi		6.000
Valid cases	347	Missina c	ases 2			



Q10 LIKE STUDYING HISTORY

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL A LITTLE SOMEWHAT VERY		1 2 3 4	20 83 145 99 2	5:7 23.8 41.5 28.4 .6	5.8 23.9 41.8 28.5 Missing	5.8 29.7 71.5 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.931 .867	Std err Minimum	.047 1.000	Medi Maxi		3.000 4.000
Valid cases	347	Missing c	ases 2	1		

Q11 INT EUROPEAN-WORLD HISTORY

Value Label		. Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	•	1	22	6.3	6.4	6.4
A LITTLE		2	111	31.8	32.1	38.4
SOMEWHAT		3.	148	42.4	42.8	81.2
VERY.		4	65	18.6	18.8	100.0
		•	3	. 9	Missing	
•		Total	349	100.0	100.0	
Mean	2.740	Std err	.045	Medi	lan	3.000
Std dev	.835	Minimum	1.000	Maxi	Lmum	4.000
Valid cases	346	Missina c	ases 3	<b>l</b>		



Q12 INT DOCUMENTARY SERIES-WORLD HIST

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL A LITTLE SOMEWHAT VERY		1 2 3 4	35 106 135 71 2	10.0 30.4 38.7 20.3 .6	10.1 30.5 38.9 20.5 Missing	10.1 40.6 79.5 100.0
•	,	Total	349	100.0	100.0	
Mean Std dev	2.697 .908	Std err Minimum	.049 1.000	Medi Maxi		3.000 4.000
Valid cases	347	Missing o	ases 2			

Q13 INT DOC SERIES ON EUR HIST 1300-1700

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL A LITTLE SOMEWHAT VERY		1 2 3 4	49 114 123 60 3	14.0 32.7 35.2 17.2	14.2 32.9 35.5 17.3 Missing	14.2 47.1 82.7 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.561 .938	Std err Minimum	.050 1.000	Medi Maxi		3.000 4.000
Valid cases	346	Missing c	ases 3	<b>;</b>		



PREQ14 TOO DIFF TAKE NOTES

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGR	AGREE EE	1.00 2.00 3.00 4.00 5.00	6 74 52 72 11 134	1.7 21.2 14.9 20.6 3.2 38.4	2.8 34.4 24.2 33.5 5.1 Missing	2.8 37.2 61.4 94.9 100.0
		Total	349	100.0	100.0	
Mean Std dev	3.037	Std err Minimum	.068 1.000	Medi Maxi		3.000 5.000
Valid cases	215	Missing c	ases 134			

POSTQ14 TOO DIFF TAKE NOTES

Value Label		Value F	requency	Percent	Valid Percent	Cum Percent
STRONGLY DI DISAGREE NEITHER AGREE STRONGLY AG		1.00 2.00 3.00 4.00 5.00	8 61 23 38 2 217	2.3 17.5 6.6 10.9 .6 62.2	6.1 46.2 17.4 28.8 1.5 Missing	6.1 52.3 69.7 98.5 100.0
	•	Total	349	100.0	100.0	
Mean Std dev	2.735 .995	Std err Minimum	.087 1.000		Median Maximum	
Valid cases	132	Missing cas	es 217			



PREQ15 TOO MUCH INFORMATION

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISA DISAGREE NEITHER AGREE STRONGLY AGR	•	1.00 2.00 3.00 4.00 5.00	11 98 54 51 1 134	3.2 28.1 15.5 14.6 .3 38.4	5.1 45.6 25.1 23.7 .5 Missing	5.1 50.7 75.8 99.5 100.0
Mean Std dev Valid cases	2.688 .907 215	Std err Minimum Missing o	.062 1.000	Medi Maxi	an	2.000

POSTQ15 TOO MUCH INFORMATION

Value Label		Value F	cequency	Percent	Valid Percent	Cum Percent
STRONGLY DISA DISAGREE NEITHER AGREE STRONGLY AGRI		1.00 2.00 3.00 4.00 5.00	9 85 14 25 1 215	2.6 24.4 4.0 7.2 .3 61.6	6.7 63.4 10.4 18.7 .7 Missing	6.7 70.1 80.6 99.3 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.433 .897	Std err Minimum	.077 1.000	Medi Maxi		2.000 5.000
Valid cases	134	Missing case	es 215			



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PREQ16 EFFECTIVE TEACHING TOOLS

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGR		1.00 2.00 3.00 4.00 5.00	3 9 27 139 36 135	.9 2.6 7.7 39.8 10.3 38.7	1.4 4.2 12.6 65.0 16.8 Missing	1.4 5.6 18.2 83.2 100.0
		Total	349	100.0	100.0	
Mean Std dev	3.916 .764	Std err Minimum	.052 1.000	Medi Maxi		4.000 5.000
Valid cases	214	Missing c	ases 135	•		

POSTQ16 EFFECTIVE TEACHING TOOLS

						· ·
Value Label	. •	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGE	SAGREE REE	1.00 2.00 3.00 4.00 5.00	1 10 6 92 23 217	.3 2.9 1.7 26.4 6.6 62.2	.8 7.6 4.5 69.7 17.4 Missing	.8 8.3 12.9 82.6 100.0
		Total	349	100.0	100.0	
Mean Std dev	3.955 .770	Std err Minimum	.067 1.000		Median Maximum	
Valid cases	132	Missing c	ases 217	,		



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PREQ17 TAKE AWAY FROM ABILITY

			•			
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DI DISAGREE NEITHER AGREE STRONGLY AG		1.00 2.00 3.00 4.00 5.00	47 147 16 3 1	13.5 42.1 4.6 .9 .3 38.7	22.0 68.7 7.5 1.4 .5 Missing	22.0 90.7 98.1 99.5 100.0
		Total	349	100.0	100.0	
Mean Std dev	1.897 .619	Std err Minimum	.042 1.000	Medi Maxi		2.000 5.000
Valid cases	214	Missing ca	ases 135			

POSTQ17 TAKE AWAY FROM ABILITY

Value Lab	pel	Value	Frequency	Percent	Valid Percent	Cum Percent
	DISAGREE	1.00	40	11.5	29.9	29.9
DISAGREE		2.00	76	21.8	56.7	86.6
NEITHER		3.00	11	3.2	8.2	94.8
AGREE		4.00	6	1.7	4.5	99.3
STRONGLY	AGREE	5.00	1	. 3	.7	100.0
		•	215	61.6	Missing	
		Total	349	100.0	100.0	
Mean	1.896	Std err	.068	Medi	lan	2.000
Std dev	.788	Minimum	1.000	Maxi	imum	5.000

Valid cases 134 Missing cases 215



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PREQ18 DO NOT WANT TO TAKE MORE COURSES

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISA DISAGREE NEITHER AGREE STRONGLY AGRE		1.00 2.00 3.00 4.00 5.00	47 90 46 22 9 135	13.5 25.8 13.2 6.3 2.6 38.7	22.0 42.1 21.5 10.3 4.2 Missing	22.0 64.0 85.5 95.8 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.327 1.060	Std err Minimum	.072 1.000	Medi Maxi		2.000 5.000
Valid cases	214	Missing o	ases 135	i		

POSTQ18 DO NOT WANT TO TAKE MORE COURSES

		•				
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DI DISAGREE NEITHER AGREE STRONGLY AG		1.00 2.00 3.00 4.00 5.00	27 47 35 19 6 215	7.7 13.5 10.0 5.4 1.7 61.6	20.1 35.1 26.1 14.2 4.5 Missing	20.1 55.2 81.3 95.5 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.478 1.102	Std err Minimum	.095 1.000	Medi Maxi		2.000
Valid gages	. 124	Missing c	200 215	·		·

Valid cases 134 Missing cases 215



PREQ19 HISTORY USEFUL SUBJECT

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGE		1.00 2.00 3.00 4.00 5.00	4 7 23 125 56 134	1.1 2.0 6.6 35.8 16.0 38.4	1.9 3.3 10.7 58.1 26.0 Missing	1.9 5.1 15.8 74.0 100.0
		Total	349	100.0	100.0	
Mean Std dev	4.033	Std err Minimum	.056 1.000	Medi Maxi		4.000 5.000
Valid cases	215	Missing c	ases 134	:		

POSTQ19 HISTORY USEFUL SUBJECT

•						
Value Label		Value 1	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISA DISAGREE NEITHER AGREE STRONGLY AGRE		1.00 2.00 3.00 4.00 5.00	4 6 12 78 33 216	1.1 1.7 3.4 22.3 9.5 61.9	3.0 4.5 9.0 58.6 24.8 Missing	3.0 7.5 16.5 75.2 100.0
	•	Total	349	100.0	100.0	
Mean Std dev	3.977 .892	Std err Minimum	.077 1.000		Median Maximum	
Valid cases	133	Missing ca	ses 216			



PREQ20 RATHER HEAR A LECTURE

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISA DISAGREE NEITHER AGREE STRONGLY AGRA		1.00 2.00 3.00 4.00 5.00	55 99 45 13 3	15.8 28.4 12.9 3.7 .9 38.4	25.6 46.0 20.9 6.0 1.4 Missing	25.6 71.6 92.6 98.6 100.0
·		Total	349	100.0	100.0	
Mean Std dev	2.116 .907	Std err Minimum	.062 1.000	Medi Maxi		2.000
Valid cases	215	Missing c	ases 134			,

POSTQ20 RATHER HEAR A LECTURE

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGE		1.00 2.00 3.00 4.00 5.00	31 70 19 12 2 215	8.9 20.1 5.4 3.4 .6 61.6	23.1 52.2 14.2 9.0 1.5 Missing	23.1 75.4 89.6 98.5 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.134	Std err Minimum	.080 1.000	Medi Maxi		2.000
Valid cases	134	Missing ca	ases 215	;		



PREQ21 FILMS MAKE LEARNING ENJOYABLE

Value Label		Value 1	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGE	·	1.00 2.00 3.00 4.00 5.00	4 11 24 119 57 134	1.1 3.2 6.9 34.1 16.3 38.4	1.9 5.1 11.2 55.3 26.5 Missing	1.9 7.0 18.1 73.5 100.0
		Total	349	100.0	100.0	
Mean Std dev	3.995 .867	Std err Minimum	.059 1.000	Medi Maxi		4.000 5.000
Valid cases	215	Missing ca	ses 134			

#### POSTQ21 FILMS MAKE LEARNING ENJOYABLE

					Valid	Cum
Value Label	. •	Value F	requency	Percent	Percent	Percent
STRONGLY DISA DISAGREE NEITHER AGREE STRONGLY AGRI		1.00 2.00 3.00 4.00 5.00	4 10 9 81 29 216	1.1 2.9 2.6 23.2 8.3 61.9	3.0 7.5 6.8 60.9 21.8 Missing	3.0 10.5 17.3 78.2 100.0
•		Total	349	100.0	100.0	
Mean Std dev	3.910 .925	Std err Minimum	.080	Medi Maxi	an .mum	4.000 5.000
Valid cases	133	Missing cas	es 216			



## PREQ22 CONTINUE TAKING HISTORY COURSES

•			•			
				٠	Valid	Cum
Value Label		Value	Frequency	Percent	Percent	Percent
CEDONAL V DIC	A CDEE	1.00	12	3.4	5.6	5.6
STRONGLY DIS	AGREE					
DISAGREE		2.00	53	15.2	24.8	30.4
NEITHER		3.00	. 78	22.3	36.4	66.8
AGREE		4.00	47	13.5	22.0	88.8
STRONGLY AGREE		5.00	24	6.9	11.2	100.0
0111011021 11011		•	135	38.7	Missing	
		Total	349	100.0	100.0	
	3.084	Std err	.073	Medi	an	3.000
Mean						
Std dev	1.067	Minimum	1.000	Maxi	Lmum	5.000
Valid cases	214	Missing c	ases 135	i	•	
		-				

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### POSTQ22 CONTINUE TAKING HISTORY COURSES

Value Label		Value Fr	equency	Percent	Valid Percent	Cum Percent
STRONGLY DISA DISAGREE NEITHER AGREE STRONGLY AGR		1.00 2.00 3.00 4.00 5.00	9 37 37 40 10 216	2.6 10.6 10.6 11.5 2.9 61.9	6.8 27.8 27.8 30.1 7.5 Missing	6.8 34.6 62.4 92.5 100.0
		Total	349	100.0	100.0	
Mean Std dev	3.038 1.076	Std err Minimum	.093 1.000	Medi Maxi		3.000 5.000
Valid cases	133	Missing case	es 216	;		



PREQ23 LOOK FORWARD TO STUDYING THIS YEAR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGE		1.00 2.00 3.00 4.00 5.00	6 35 58 87 28 135	16.6 24.9 8.0 38.7	13.1 Missing	
Mean Std dev	3.449 1.005	Total Std err Minimum	.069 1.000	100.0 Medi Maxi		4.000 5.000
Valid cases	214	Missing c	ases 135	i		

POSTQ23 LOOK FORWARD TO STUDYING THIS YEAR

Value Labe	el	Value	Frequency	Percent	Valid Percent	Cum Percent
	DISAGREE AGREE	1.00 2.00 3.00 4.00 5.00	5 20 40 59 9 216	1.4 5.7 11.5 16.9 2.6 61.9	3.8 15.0 30.1 44.4 6.8 Missing	3.8 18.8 48.9 93.2 100.0
		Total	349	100.0	100.0	•
Mean Std dev	3.353 .947	Std err Minimum	.082 1.000	Medi Maxi		4.000

Valid cases 133 Missing cases 216



PREQ24 HISTORY ENJOYABLE AND STIMULATING

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISA DISAGREE NEITHER AGREE STRONGLY AGRA		1.00 2.00 3.00 4.00 5.00	6. 25 62 98 24 134	1.7 7.2 17.8 28.1 6.9 38.4	2.8 11.6 28.8 45.6 11.2 Missing	2.8 14.4 43.3 88.8 100.0
		Total	349	100.0	100.0	
Mean Std dev	3.507 .937	Std err Minimum	.064 1.000	Medi Maxi		4.000 5.000
Valid cases	215	Missing c	ases 134			

POSTQ24 HISTORY ENJOYABLE AND STIMULATING

					Valid	Cum
Value Label		Value I	Frequency	Percent	Percent	Percent
STRONGLY DIS	SAGREE	1.00	<b>4</b>	1.1	3.0	3.0
DISAGREE		2.00	20	5.7	15.0	18.0
NEITHER		3.00	34	9.7	25.6	43.6
AGREE		4.00	64	18.3	48.1	91.7
STRONGLY AGREE		5.00	11	3.2	8.3	100.0
		•	216	61.9	Missing	
	•	Total	349	100.0	100.0	
Mean	3.436	Std err	.082	Medi	.an	4.000
Std dev	.948	Minimum	1.000	Maxi		5.000
Valid cases	133	Missing cas	ses 216			



PREQ25 FILMS HELP ME UNDERSTAND

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGR		1.00 2.00 3.00 4.00 5.00	2 9 35 140 29 134	.6 2.6 10.0 40.1 8.3 38.4	.9 4.2 16.3 65.1 13.5 Missing	.9 5.1 21.4 86.5 100.0
-		Total	349	100.0	100.0	
Mean Std dev	3.860 .729	Std err Minimum	.050 1.000	Medi Maxi		4.000 5.000
Valid cases	215	Missing Ca	ases 134			

POSTQ25 FILMS HELP ME UNDERSTAND

Value Label		Value Fr	cequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGR		1.00 2.00 3.00 4.00 5.00	2 10 18 83 21 215	.6 2.9 5.2 23.8 6.0 61.6	1.5 7.5 13.4 61.9 15.7 Missing	1.5 9.0 22.4 84.3 100.0
		Total	349	100.0	100.0	
Mean Std dev	3.828 .836	Std err Minimum	.072 1.000	Medi Maxi		4.000
Valid cases	134	Missing case	es 215			



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PREQ26 INSTRUCTORS ARE NOT PREPARED

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISA DISAGREE NEITHER AGREE	AGREE	1.00 2.00 3.00 4.00	63 116 33 3 134	18.1 33.2 9.5 .9 38.4	29.3 54.0 15.3 1.4 Missing	29.3 83.3 98.6 100.0
		Total	349	100.0	100.0	
Mean Std dev	1.888 .702	Std err Minimum	.048 1.000	Medi Maxi		2.000
Valid cases	215	Missing ca	ases 134			

POSTQ26 INSTRUCTORS ARE NOT PREPARED

Value Label		Value Fr	equency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE	AGREE	1.00 2.00 3.00 4.00	48 70 11 5 215	13.8 20.1 3.2 1.4 61.6	35.8 52.2 8.2 3.7 Missing	35.8 88.1 96.3 100.0
		Total	349	100.0	100.0	•
Mean Std dev	1.799 .744	Std err Minimum	.064 1.000	Medi Maxi		2.000
Valid cases	134	Missing case	s 215		•	



PREQ27 FILM INFO NOT AS IMPORTANT

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGE		1.00 2.00 3.00 4.00 5.00	41 117 38 13 3 137	11:7 33.5 10.9 3.7 .9 39.3	19.3 55.2 17.9 6.1 1.4 Missing	19.3 74.5 92.5 98.6 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.151	Std err Minimum	.059 1.000	Medi Maxi		2.000 5.000
Valid cases	212	Missing ca	ases 137			

POSTQ27 FILM INFO NOT AS IMPORTANT

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DI DISAGREE NEITHER AGREE STRONGLY AG	SAGREE	1.00 2.00 3.00 4.00 5.00	30 77 18 7 2 215	8.6 22.1 5.2 2.0 .6 61.6	22.4 57.5 13.4 5.2 1.5 Missing	22.4 79.9 93.3 98.5 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.060 .839	Std err Minimum	.072 1.000	Medi Maxi		2.000
	124	Winning o	215	•		

Valid cases 134 Missing cases 215



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PREQ28 FILMS NOT RELEVANT

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGR		1.00 2.00 3.00 4.00 5.00	39 136 30 9 1 134	11.2 39.0 8.6 2.6 .3 38.4	18.1 63.3 14.0 4.2 .5 Missing	18.1 81.4 95.3 99.5 100.0
		Total	349	100.0	100.0	
Mean Std dev	2.056 .728	Std err Minimum	.050 1.000	Medi Maxi		2.000
Valid cases	215	Missing c	ases 134			

POSTQ28 FILMS NOT RELEVANT

		•			**- 7 2 3	<b>O</b>	
Value Lab		Value 1	Frequency	Percent	Valid Percent	Cum Percent	
value Lab	61	value	requency	rercent	rercenc	rercenc	
STRONGLY	DISAGREE	1.00	26	7.4	19.4	19.4	
DISAGREE	•	2.00	90	25.8	67.2	86.6	
NEITHER		3.00	10	2.9	7.5	94.0	
AGREE	•	4.00	7	2.0	5.2	99.3	
STRONGLY	AGREE	5.00	1	. 3	. 7	100.0	
		•	215	61.6	Missing		
		Total	349	100.0	100.0	•	
Mean	2.007	Std err	.064	Medi	an	2.000	
Std dev	.741	Minimum	1.000	Maxi	.mum	5.000	
		•					
Valid cas	es 134	Missing cas	ses 215				



PREQ29 TUNE OUT WHEN FILMS USED

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGR	AGREE EE	1.00 2.00 3.00 4.00 5.00	34 113 41 20 6 135	9.7 32.4 11.7 5.7 1.7 38.7	15.9 52.8 19.2 9.3 2.8 Missing	15.9 68.7 87.9 97.2 100.0
Mean Std dev Valid cases	2.304 .943	Std err Minimum Missing c	.064 1.000 ases 135	Medi Maxi		2.000

POSTQ29 TUNE OUT WHEN FILMS USED

•			·			
Value Label		Value I	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISA DISAGREE NEITHER AGREE STRONGLY AGRA	AGREE EE	1.00 2.00 3.00 4.00 5.00	20 81 19 13 1 215	5.7 23.2 5.4 3.7 .3 61.6	14.9 60.4 14.2 9.7 .7 Missing	14.9 75.4 89.6 99.3 100.0
	,	Total	349	100.0	100.0	
Mean Std dev	2.209	Std err Minimum	.073 1.000	Medi Maxi		2.000
Valid cases	134	Missing cas	ses 215			



PREQ30 FILMS EFFECTIVE TO TEACH HISTORY

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGR		1.00 2.00 3.00 4.00 5.00	2 10 41 130 32 134	.6 2.9 11.7 37.2 9.2 38.4	.9 4.7 19.1 60.5 14.9 Missing	.9 5.6 24.7 85.1 100.0
·		Total	349	100.0	100.0	
Mean Std dev	3.837 .765	Std err Minimum	.052 1.000	Medi Maxi		4.000 5.000
Valid cases	215	Missing Ca	ases 134			

POSTQ30 FILMS EFFECTIVE TO TEACH HISTORY

Value Label		Value F	requency	Percent	Valid Percent	Cum Percent	
STRONGLY DIS DISAGREE NEITHER AGREE STRONGLY AGR		1.00 2.00 3.00 4.00 5.00	2 11 12 86 23 215	.6 3.2 3.4 24.6 6.6 61.6	1.5 8.2 9.0 64.2 17.2 Missing	1.5 9.7 18.7 82.8 100.0	
		Total	349	100.0	100.0		
Mean Std dev	3.873 .844	Std err Minimum	.073 1.000	Medi Maxi		4.000	
Valid cases	134	Missing cas	es 215				



This procedure was completed at 14:02:30

SAVE OUTFILE 'STUDENT.SYS'.
The SPSS/PC+ system file is written to file STUDENT.SYS

69 variables (including system variables) will be saved.

0 variables have been dropped.

The system file consists of:

432 Characters for the header record.

2208 Characters for variable definition.

2256 Characters for labels.

30720 Characters for data.

35616 Total file size.

349 out of 349 cases have been saved.



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This procedure was completed at 14:02:32 FINISH.

End of Include file.



### T-TEST DATA FOR CHICAGO, ATLANTA, PHILADELPHIA, BOSTON, SAN FRANCISCO, AND DALLAS SITES

### RENAISSANCE WORKSHOP

MAY, 1994

PREPARED BY: Research Communications, Ltd. 990 Washington Street, Suite 105 Dedham, MA 02026 (617) 461-1818



This procedure was completed at 10:54:28
T-TEST PAIRS=PQ6A Q6A/PQ6B Q6B/PQ7A Q7A/PQ7B Q7B/PQ8A Q8A/PQ8B Q8B/PQ9A Q9A/PQ9B Q9B/PQ10A Q10A/PQ10B Q10B/PQ11A Q11A/PQ11B Q11B/PQ12 Q12/PQ13 Q13/PQ14 Q14/PQ17 Q17/PQ18 Q18/PQ19 Q19/PQ20 Q20/PQ21 Q21.
T-TEST requires 1280 BYTES of workspace for execution.



Page 3 SPSS/PC+
---t-tests for paired samples ---

Variable	Number of pairs	Corr	2-tail Sig	Mean		SD	SE of	Mean
PQ6A APPROACH	- HOUR			4.115	4	.988		.073
Q6A APPROACH -	182 HOUR	.504	.000	3.681	3	1.029		.076
Mean SD	Differences SE of M	lean	t-	-value	df	2-tail	Sig	
.4341 1. 95% CI (.287, .5	005 .07	4		5.83	181	.00	00	
Variable	Number of pairs	Corr	2-tail Sig	Mean	l	SD	SE o	f Mean
PQ6B APPROACH	- HALF				.9	.828		.061
Q6B APPROACH -	185 HALF	.490	.000	4.135	51	.839		.062
		<del>-</del>						
Paired Mean SD	Differences SE of l	Mean	t	-value	df	2-tail	Sig	
.1568 . 95% CI (.035, .2	842 .00	62		2.53	184	.0	12	·
	Number of		2-+-11				•	
Variable	number of pairs	Corr	Sig	Mear	n _	SD	SE o	f Mean
PQ7A INVOLVE T	OO MUCH TIME	- HOUI	 R		10	1.079		.080
Q7A INVOLVE TO	183	.482	.000	3.82	51	1.100	)	.081
	Differences SE of		t	-value	df	2-tai]	l Sig	
.2459 1. 95% CI (.084, .4	.109 .0 108)	82		3.00	182	. (	003.	



Variable	Number of pairs Co	2-tail orr Sig	Mean	SD S	E of Mean
PQ7B INVOLVE TOO			4.3388	.946	.070
Q7B INVOLVE TOO	183 .3 MUCH TIME - HA			.885	.065
Paired Di Mean SD	fferences SE of Mear		-value df		
.1257 1.05 95% CI (028, .27			1.61 182	.108	•
Variable	Number of pairs Co	2-tail orr Sig	Mean	SD S	E of Mean
PQ8A NOT EFFECTI	VE TOOLS - HOU	JR	4.3913	.917	.068
Q8A NOT EFFECTIV			4.2065	.964	.071
Paired Di	fferences				
	SE of Mean	1 t	-value df	2-tail S	ig <sup>.</sup>

Variable	Number of pairs Corr	2-tail Sig	Mean	SD	SE of Mean
PQ8B NOT EFFECT	IVE TOOLS - HALF		4.4918	.876	.065
Q8B NOT EFFECTIV	183 .270 VE TOOLS - HALF	.000	4.3060	.892	.066

.069

2.67 183

.008

Mean	Paired Diffe SD	rences SE of Mean	t-value	df	2-tail Sig	
.1858 95% CI (.0	1.068 030, .342)	.079	2.35	182	.020	



.1848 .940 95% CI (.048, .322)

Variable		Number of pairs		2-tail Sig	Mear	ı	SD	SE of 1	Mean
PQ9A USI	E EXPERT O		•	000	3.451	.1	.668	. (	049
Q9A USE	EXPERT OP	184 INION - HO	.526 OUR	.000	3.429	3	.721	. (	053
I Mean	Paired Dif SD	ferences SE of N	<b>1</b> ean	t-v	value	df	2-tail	Sig	
.0217 95% CI (-	.677 .077, .120		50		44	183	. 6	64	
Variable		Number of	Corr	2-tail Sig	Mear	1	SD	SE of 1	Mean

Mean	Paired SD	Differ	ences SE of	Mean	· t	-value	df	2-tail Sig	
.0164 95% CI (	`	.752 .126)	. (	)56		.29	182	.768	

183 .311 .000

PQ9B USE EXPERT OPINION - HALF

Q9B USE EXPERT OPINION - HALF

3.5301

3.5137 .653

.627



Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ10A COMPARE Q	UALITY - HOU		222	2.6012	.550	.043
Q10A COMPARE QU	163 ALITY - HOUR	.442	.000	2.4908	.632	.050

Mean	Paired SD	Differen		Mean	t-v	alue	df	2-tail	Sig
.1104 95% CI (		. 629 208)	•	049	2.	24 1	L <b>62</b>	. 02	26

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ10B COMPARE	QUALITY - HAL	_	000	2.5460	.621	.049
Q10B COMPARE	163 QUALITY - HALF	.414	.000	2.5031	.581	.046

Mean	Paired D SD		es of Mean	t-value	. df	2-tail Sig	
.0429 95% CI (	.6 058, .1	51 .44)	.051	.84	162	.401	



Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ11A OVERALL	QUALITY - HOU	ля . 622	.000	3.5652	.597	.044
Q11A OVERALL Q	UALITY - HOUR			3.4076	.671	.049

Mean	Paired SD	Differen SE		Mean	1	-value	df	2-tail Sig	
.1576 95% CI (	_	.555 238)	•	041		3.85	183	.000	

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ11B OVERALL Q	UALITY - HAL			3.4511	.625	.046
Q11B OVERALL QU	184 ALITY - HALF	.633	.000	3.3261	.703	.052

Mean	Paired Diffe	erences SE of Mean	t-value	df	2-tail Sig	
.1250 95% CI (	.573 .042, .208)	.042	2.96	183	.004	

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ12 VISUAL IMAG		210	000	4.4785	.608	.045
Q12 VISUAL IMAGES	186 5	.319	.000	4.2473	.780	.057

Mean	Paired Diffe SD	erences SE of Mean	t-value	df	2-tail Sig	
.2312 95% CI (	.822 .112, .350)	.060	3.83	185	.000	



Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
PQ13 TOO DIFFICUL	.Т 185	.230	.002	4.2108	.862	.063
Q13 TOO DIFFICULT				4.0216	.909	.067

Mean 1	Paired Diffe SD	rences SE of Mean	t-value	df	2-tail Sig	
.1892 95% CI (.	1.099 030, .349)	.081	2.34	184	.020	



Page

# SPSS/PC+ - t-tests for paired samples - - -

·	Number of		2-tail					
Variable	pairs	Corr	Sig	Mear 	1 	SD 	SE of	Mean
PQ14 HOW HELPFU	185	<b>525</b>	000	3.475	57	.652		.048
Q14 HOW HELPFUL		.555		3.437	78 	.615		.045
						•		
Paired D: Mean SD			t-v	alue	df	2-tail	Sig	
.0378 .65 95% CI (051, .15		45	•	84	184	.4	01	
Variable	Number of pairs	Corr	2-tail Sig	Mear	n 	SD	SE of	Mean
PQ17 ACADEMIC C	ONTENT	145		6.0435		1.209		.089
Q17 ACADEMIC CO	184 NTENT			5.809	5.8098			.100
Paired D Mean SD	ifferences SE of 1		t-v	alue	df	2-tail	Sig	
.2337 1.6 95% CI (011, .4		24	1.	88	183	.0	61	
	Number of		2_tail					
Variable	Number of pairs	Corr	Sig	Mea	n.	SD	SE of	f Mean
PQ18 INFORMATIV	E				 67	1.257		
Q18 INFORMATIVE	184		.027	6.04	89 	1.352		.100
Paired D Mean SD	ifferences SE of		t-1	value	df	2-tail	Sig	
.0978 1.6 95% CI (148, .3	89 .1	25		.79	183	.4	33	



				•	
Variable	Number of pairs Corr	2-tail Sig	Mean	SD S	SE of Mean
PQ19 PRESENT R	ELEVANT ISSUES 183 .435	200	3.6503	.501	.037
Q19 PRESENT RE	183 .435 LEVANT ISSUES		3.6721	.505	.037
Page 8		SPSS/PC+		, <b></b>	5/16/94
	Differences SE of Mean	į t	-value df	2-tail S	Sig
	534 .039		55 182		
Variable	Number of pairs Corr	2-tail Sig	Mean	SD S	SE of Mean
PQ20 MATERIALS	COMPLEMENT 174 .395	000	3.7989	.443	.034
Q20 MATERIALS		.000	3.6897	.534	.040
					·
Paired Mean SD	SE of Mean	t	-value df	2-tail 5	5ig
.1092 . 95% CI (.028, .1	543 .041 .90)	;	2.65 173	.009	<del>,</del>
Variable	Number of pairs Corr	2-tail Sig	Mean	SD S	SE of Mean
PQ21 APPROACH	CORRESPOND	200	2.9778	.755	.056
Q21 APPROACH C	180 .472 CORRESPOND	.000	2.9833	.721	.054
Paired	Differences		···alua de	2-+ail	c: ~
Mean SD	SE of Mean		-value. df	2-tail :	51g 



-.0056 .759 95% CI (-.117, .106)

.759

.057

179

-.10

.922

This procedure was completed at 10:54:37

SAVE OUTFILE '594TTEST.LIS'. The SPSS/PC+ system file is written to file 594TTEST.LIS

97 variables (including system variables) will be saved. 0 variables have been dropped.

The system file consists of:

432 Characters for the header record.

3104 Characters for variable definition.

3496 Characters for labels. 20480 Characters for data.

27512 Total file size.

186 cases have been saved. 186 out of



Page 10 SPSS/PC+

5/16/94

This procedure was completed at 10:54:39 FINISH.

End of Include file.



# - RENAISSANCE WORKSHOPS COTEBO Appendix II f - MAY 1994 -

<u>01</u> 💺.

#### Dear Faculty Member:

Before you begin, we would like to emphasize how important it is to be candid in your responses to the questions we will be asking you. Your responses will assist in the development of these materials for classroom use.

Do not put your name on this questionnaire. All responses are confidential.

Thank you again for your help!

Research Communications, Ltd.



4	Q1. Are you with a:
•	(A) High School(B) Two-year College(C) Four-year College
5	Q 2. Which ONE of the following BEST describes your current position?
	(A) High School teacher(B) College instructor(C) College assistant professor(D) College associate professor(E) College professor
10	$\bigcirc$ 3. Do you serve on a curriculum committee?
	(A) No (B) Yes
1	4. How often do you use film, broadcast television, or videotapes in the classroom for an average course?
	(A) Never(B) Once every few semesters(C) Once a semester(D) A few times a semester(E) Monthly(F) Weekly
	5. In your own words, what are the barriers to using films in history courses?
	Budink wen- them in intertainment rather than a
	point out significance and differences in generaling above

- blank space -



	European History in this period.
QbA	9 Hour-long Format WB 10 Half-hour Format
	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree (E) Strongly Agree (A) Strongly Disagree (B) Disagree (C) Cannot Decide (C) Cannot Decide (D) Agree (E) Strongly Agree
4	<ol> <li>Using the films as part of the requirements for a course on this period of history would involve too much time and effort on my part.</li> </ol>
07A	Hour-long Format  1) Half-hour Format
	(A) Strongly Disagree  (B) Disagree  (C) Cannot Decide  (D) Agree  (E) Strongly Agree  (A) Strongly Disagree  (B) Disagree  (C) Cannot Decide  (D) Agree  (D) Agree  (E) Strongly Agree
· · · · · ·	<ol> <li>I don't think films of this type are effective teaching tools for history courses.</li> </ol>
W&A	Hour-long Format Q83 14 Half-hour Format
	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree (E) Strongly Agree  (A) Strongly Disagree (B) Disagree (C) Cannot Decide (C) Cannot Decide (D) Agree (E) Strongly Agree
	9. How effectively did the programs use expert opinion and commentary?
QAA	15 Hour-long Format QGB 16 Half-hour Format
	(A) Not at all(B) A little(C) Somewhat(D) Very(A) Not at all(B) A little(C) Somewhat(C) Very

ANSWER THE FOLLOWING QUESTIONS FOR BOTH THE HOUR AND HALF-HOUR VERSIONS OF THE FILMS.



10.	How would you compare the quality of the programs to other tilms you use in class? (Leave blank if you don't use films in class)
<b>A</b>	Hour-long Format  (A) Worse  (A) Worse
QIOA	7 (A) Worse
	$\underline{}$ (B) The same $\overline{}$
	(C) Better (C) Better
11.	How would you rate the overall quality of the programs?
	Hour-long Format Half-hour Format
Q11A 19	(A) Poor (B) Fair (B) Fair
	(B) Fair (B) Fair
	$\overline{\underline{\hspace{1cm}}}$ (C) Good $\overline{\underline{\hspace{1cm}}}$ $\overline{\underline{\hspace{1cm}}}$ $\overline{\underline{\hspace{1cm}}}$ (C) Good
<u>_</u>	(A) Poor  (B) Fair  (C) Good  (D) Excellent  (A) Poor  (B) Fair  (C) Good  (D) Excellent  (C) Good  (D) Excellent
ANS	WER THE FOLLOWING QUESTIONS FOR THE FILMS OVERALL.
21 Q12.	The visual images that the filmmaker chose to use in the programs would help students to appreciate and understand the complexities of European History in this period.
•	(A) Strongly Disagree
	(B) Disagree
<del></del>	C) Cannot Decide (D) Agree
	(E) Strongly Agree
$Q^{13}$ .	It is too difficult to organize and prepare lectures around films that cover extensive periods of European
12	History.
	(1) Strangly Disagras
	(A) Strongly Disagree (B) Disagree
	(B) Disagree (C) Cannot Decide
	(D) Agree
	(E) Strongly Agree
	* RECODED

BEST COPY AVAILABLE



• .	ANSWER THESE QUESTIONS FOR THE MATERIALS AS A WHOLE.
23	14. How helpful do you think the materials would be for introductory students?
	(A) Not at all(B) A little(C) Somewhat(D) Very
24	$\bigcirc$ 15. For an introductory course at your institution, how would you rate the amount of material covered?
	(A) Much too little(B) Too little(C) Just about right(D) Too much(E) Much too much
25	Description: The state of the student print materials?
	(A) Much too easy(B) Too easy(C) Just about right(D) Too difficult(E) Much too difficult
26	\( \int \) 17. In terms of academic content, how appropriate or inappropriate would all of the materials be for your courses?
	(A) Very inappropriate (B) Somewhat inappropriate (C) A little inappropriate (D) Neither inappropriate nor appropriate (E) A little appropriate (F) Somewhat appropriate (G) Very appropriate
27	Q 18. How informative or uninformative do you think STUDENTS would find the materials?
	(A) Very uninformative



\_\_\_(G) Very informative

(B) Somewhat uninformative

X (F) Somewhat informative free

\_(C) A little uninformative \_(D) Neither uninformative nor informative \_(E) A little informative

28	Q	19.	Overall, how effectively did these materials present the relevant issues and information about European History from 1300 to 1700?
			(A) Not at all (B) A little (C) Somewhat (D) Very
29	Q	20.	Overall, how well did the films and the print materials complement each other?
			(A) Not at all (B) A little (C) Somewhat (D) Very
30	Q	21.	How well did the approach correspond with the way you teach this period of history?
			_(A) Not at all _(B) A little _(C) Somewhat _(D) Very
31	Q	22.	Based upon the materials you have reviewed, for what level course are they MOST appropriate?
		<u> </u>	(A) Introductory undergraduate  (B) Intermediate undergraduate  (C) Advanced undergraduate  (D) Graduate  (E) More than one of the above
•••		23.	Would you use these materials in a course on: (Please check all that apply)
073A 073B 073C	33	<u> </u>	(A) Western Civilization (B) World Civilization (C) European History (D) Renaissance and early Modern History
QCOU	Q	24.	Based on the materials you have reviewed, would you recommend them to other colleagues at your institution?
3	36		_(A) No _(B) Yes
			•

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ID#\_\_\_\_(2)

Dear Faculty Member:

Again, we would like to emphasize how important it is to be candid in your responses to the questions we will be asking you. Your responses will assist in the development of these materials for classroom use.

Do not put your name on this questionnaire. All responses are confidential.

Thank you again for your help!

Research Communications, Ltd.



ANSWER THE FOLLOWING QUESTIONS FOR BOTH THE HOUR AND HALF-HOUR VERSIONS OF THE FILMS.

		Europ	bean Hi	story i	n this	he film period		sa q	good	way to	o te	each	
POO		一(B) 一(C) 一(D)	Strong Disagr Cannot Agree Strong	ee Decide		66 3 	9 (A) (B) (C) (D)	Strone Disagn Canno Agree Strone	gly Di ree t Deci	isagre ide	e		
		on the	his per ct on m	iod of y part.	histo	of the	d in	volve	too	much t			
POTA	<u>×</u>	一(B) 一(C)	Strong Disagr Cannot Agree Strong	ly Disa ee Decide	gree	3 <u>41</u> 	(B) (C) (D)	Strong Disag Canno Agree Strong	ree t Dec	ide	e *f	KLODED	
	3.		n't th s for h			this tes.	:ype	are .	effec	tive t	:eac)	hing	
P0814	42	H.	our-lon	g Forma	t pos	18 43	Ha:	lf-hou	r For	nat			
		(B)	Strong Disagr Cannot Agree Strong	ee			(A) (B) (C) (D) (E)	Stron Disag Canno Agree Stron	gly D ree t Dec gly A	isagre ide gree	e <i>¥</i>	reconei	
	4.	How	effect: entary?	ively d	lid the	e progr	ams	use (	expert	opin	iion	and	
PQGA	44	H	our-lon	g Forma	at POA	B 45	Ha	lf-hou	r For	mat			
		_ (B) (C)	Not at A litt Somewh Verv	:le		===	(B)	Not a A lit Somew Verv	tle				



	films in class)	Leave blank if you don't use
PQU	Hour-long Format  40 PGIOB  (A) Worse (B) The same (C) Better	Half-hour Format  (A) Worse  (B) The same  (C) Better
	6. How would you rate the overa	
RQIIA	Hour-long Format  48  (A) Poor (B) Fair (C) Good (D) Excellent	Half-hour Format  49  (A) Poor  (B) Fair  (C) Good  (D) Excellent
	ANSWER THE FOLLOWING QUESTIONS F	
PQ12 50	7. The visual images that the programs would help students the complexities of European	
··· ·	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree X (E) Strongly Agree	
PQ13 51	8. It is too difficult to o around films that cover e History.	organize and prepare lectures extensive periods of European
	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree (E) Strongly Agree	* RECODED

# ANSWER THESE QUESTIONS FOR THE MATERIALS AS A WHOLE.

PB14 52	9. How intr	helpful oductory	do you students	think ?	the	material	s would	be for
	(A) (B) (C) (C)		2					
Pak a	10. For you	an intro	oductory amount of	course a	at you	ur instit overed?	ution, h	ow would
52	(B) (C)	Much too Too litt Just abo Too much Much too	cle out right o			·		·.
PS16 54	you	an intro rate t erials?	oductory the diff:	course a	at you level	ur instit of the	ution, h studer	ow would t print
	(B) <u>*</u> (C) (D)	Too diff	/ out right					
2017 55	ina	terms ppropriat rses?	of <b>acad</b> ce would	emic c all of	ontent the	t, how materia	appropr als be	iate or for your
	(B) (C) (D) (E)	Somewhat A little Neither A little	appropria inappro inapprop appropr appropr appropr	priate priate riate no iate	or app	ropriate		
1018 56	13. How wou	informa ld find t	tive or the mater	uninfor ials?	mativ	e do you	ı think	STUDENTS
j	(B) (C) (D) (E) (F)	Somewhat A little Neither A little Somewhat	informati uninfor uninfor uninform informa informa formative	mative mative ative no tive tive	or inf	ormative		



PQ19	14. Overall, how effectively did these materials present the relevant issues and information about European History from 1300 to 1700?
	(A) Not at all(B) A little(C) Somewhat(D) Very
pg20 58	15. Overall, how well did the films and the print materials complement each other?
	(A) Not at all (B) A little (C) Somewhat (D) Very
POZ1 59	16. How well did the approach correspond with the way you teach this period of history?
	(A) Not at all(B) A little(C) Somewhat(D) Very
PO22 60	17. Based upon the materials you have reviewed, for what level course are they MOST appropriate?
	(A) Introductory undergraduate (B) Intermediate undergraduate (C) Advanced undergraduate (D) Graduate (E) More than one of the above
	18. Would you use these materials in a course on: (Please check all that apply)
bossc R	The state of the
PO23D 64 PO24	19. Based on the materials you have reviewed, would you recommend them to other colleagues at your institution?
165	(A) No (B) Yes



_		ow effectiv sing the fi				you ideas	about
pa?5		A) Not at a B) A little C) Somewhat D) Very					
pazu	b	ow effectiv arriers you istory cour	u mention				
67		A) Not at a B) A little C) Somewhat D) Very					
Pazi		ow much mo aterials in					
68							
					٠.		÷
LOC	(1000	anon)	1= CHIC Z=ATI	CAGO LANTA	(001-	032) - 071)	5F3
			3= P+	HLADELPH	A (07	5 - 109)	
	<u>.</u> .	_	4=B 5=S	OSTON San FO Wancioc	(110 0(146 -	- 145) 185)	5 <b>9</b> 4
			6=14	allas	(186 -	220)	

## SAVE FILE AND FREQUENCY RUN FOR CHICAGO, ATLANTA, PHILADELPHIA, BOSTON, SAN FRANCISCO, AND DALLAS SITES

#### RENAISSANCE WORKSHOP

MAY, 1994

PREPARED BY: Research Communications, Ltd. 990 Washington Street, Suite 105 Dedham, MA 02026 (617) 461-1818



¢ ;

\*\*\*DEFINITION FILE FOR WORKSHOP STUDY 4/6/93.

\*\*\*UPDATED ON 5/5/93 TO INCORPORATE A THREE-DIGIT ID NUMBER AND ADDITIONAL DATA.

\*\*\*UPDATED ON 5/6/94 TO INCORPORATE ADDITIONAL DATA.

SET LISTING='MAY94.LIS'/EJECT=ON/SCREEN=OFF/ECHO=ON/COMPRESSION=ON.

DATA LIST FILE='WORK.DAT'/ID 1-3 Q1 4 Q2 5 Q3 6 Q4 7 Q6A 9 Q6B 10 Q7A 11

Q7B 12 Q8A 13 Q8B 14 Q9A 15 Q9B 16 Q10A 17 Q10B 18 Q11A 19 Q11B 20 Q12 21

Q13 22 Q14 23 Q15 24 Q16 25 Q17 26 Q18 27 Q19 28 Q20 29 Q21 30 Q22 31 Q23A 32

Q23B 33 Q23C 34 Q23D 35 Q24 36 SP2 37 PQ6A 38 PQ6B 39 PQ7A 40 PQ7B 41 PQ8A 42

PQ8B 43 PQ9A 44 PQ9B 45 PQ10A 46 PQ10B 47 PQ11A 48 PQ11B 49 PQ12 50 PQ13 51

PQ14 52 PQ15 53 PQ16 54 PQ17 55 PQ18 56 PQ19 57 PQ20 58 PQ21 59 PQ22 60

PQ23A 61 PQ23B 62 PQ23C 63 PQ23D 64 PQ24 65 PQ25 66 PQ26 67 PQ27 68 LOC 69.

\*ADDED LOC 'TESTING LOCATION' VARIABLE ON 4/22/93, 1=CHICAGO, 2=ATLANTA. \*ADDED LABEL 3 'PHILADELPHIA' ON 5/5/93.

\*ADDED LABELS FOR BOSTON, DALLAS, AND SAN FRANCISCO ON 5/16/94.

```
/O1 'SCHOOL'
/Q2 'POSITION'
/Q3 'SERVE ON COMMITTEE'
/Q4 'HOW OFTEN USE FILM'
/Q6A 'APPROACH - HOUR'
/O6B 'APPROACH - HALF'
/O7A 'INVOLVE TOO MUCH TIME - HOUR'
/Q7B 'INVOLVE TOO MUCH TIME - HALF'
/Q8A 'NOT EFFECTIVE TOOLS - HOUR'
/Q8B 'NOT EFFECTIVE TOOLS - HALF'
/Q9A 'USE EXPERT OPINION - HOUR'
/Q9B 'USE EXPERT OPINION - HALF'
/Q10A 'COMPARE QUALITY - HOUR'
/Q10B 'COMPARE QUALITY - HALF'
/Q11A 'OVERALL QUALITY - HOUR'
/O11B 'OVERALL QUALITY - HALF'
/Q12 'VISUAL IMAGES'
/013 'TOO DIFFICULT'
/Q14 'HOW HELPFUL'
/Q15 'RATE AMOUNT OF MATERIAL'
/O16 'RATE DIFFICULTY LEVEL'
/Q17 'ACADEMIC CONTENT'
/018 'INFORMATIVE'
/Q19 'PRESENT RELEVANT ISSUES'
/Q20 'MATERIALS COMPLEMENT'
/Q21 'APPROACH CORRESPOND'
/022 'APPROPRIATE LEVEL COURSE'
/Q23A 'WESTERN CIV'
/Q23B 'WORLD CIV'
/Q23C 'EUROPEAN HISTORY'
/Q23D 'RENAISSANCE'
/Q24 'WOULD RECOMMEND'
```

VARIABLE LABELS ID 'ID NUMBER'

```
/PQ6A 'APPROACH - HOUR'
/PO6B 'APPROACH - HALF'
/PQ7A 'INVOLVE TOO MUCH TIME - HOUR'
/PO7B 'INVOLVE TOO MUCH TIME - HALF'
/PQ8A 'NOT EFFECTIVE TOOLS - HOUR'
/PQ8B 'NOT EFFECTIVE TOOLS - HALF'
/PQ9A 'USE EXPERT OPINION - HOUR'
/PQ9B 'USE EXPERT OPINION - HALF'
/PQ10A 'COMPARE QUALITY - HOUR'
/PQ10B 'COMPARE QUALITY - HALF'
/PQ11A 'OVERALL QUALITY - HOUR'
/PQ11B 'OVERALL QUALITY - HALF'
/PQ12 'VISUAL IMAGES'
/PO13 'TOO DIFFICULT'
/PO14 'HOW HELPFUL'
/PO15 'RATE AMOUNT OF MATERIAL'
/PQ16 'RATE DIFFICULTY LEVEL'
/PQ17 'ACADEMIC CONTENT'
/PQ18 'INFORMATIVE'
/PO19 'PRESENT RELEVANT ISSUES'
/PQ20 'MATERIALS COMPLEMENT'
/PO21 'APPROACH CORRESPOND'
/PQ22 'APPROPRIATE LEVEL COURSE'
/PO23A 'WESTERN CIV'
/PQ23B 'WORLD CIV'
/PQ23C 'EUROPEAN HISTORY'
/PO23D 'RENAISSANCE'
/PQ24 'WOULD RECOMMEND'
/PQ25 'WORKSHOP - IDEAS'
/PQ26 'OVERCOMING BARRIERS'
/PO27 'HOW LIKELY USE MATERIALS'
/LOC 'TESTING LOCATION'.
*RECODES.
RECODE Q7A TO Q8B Q13 PQ7A TO PQ8B PQ13 (1=5) (2=4) (3=3) (4=2) (5=1).
***VALUE LABELS.
VALUE LABELS Q1 1 'HIGH SCHOOL' 2 'TWO-YEAR COLLEGE' 3 'FOUR-YEAR COLLEGE'
/Q2 1 'HIGH SCHOOL TEACHER' 2 'COLLEGE INSTRUCTOR' 3 'COLL ASST PROF'
4 'COLL ASSOC PROF' 5 'COLL PROF'
/Q23A Q23B Q23C Q23D PQ23A PQ23B PQ23C PQ23D 1 'YES' 2 'NO'
/Q3 Q24 PQ24 1 'NO' 2 'YES'
/Q4 1 'NEVER' 2 'ONCE EVERY FEW SEM' 3 'ONCE A SEMESTER'
4 'A FEW TIMES A SEM' 5 'MONTHLY' 6 'WEEKLY'
/Q6A Q6B Q12 PQ6A PQ6B PQ12 1 'STRONGLY DISAGREE' 2 'DISAGREE' 3 'CANNOT DECIDE'
4 'AGREE' 5 'STRONGLY AGREE'
/Q7A Q7B Q8A Q8B Q13 PQ7A PQ7B PQ8A PQ8B PQ13 1 'STRONGLY AGREE' 2 'AGREE'
3 'CANNOT DECIDE' 4 'DISAGREE' 5 'STRONGLY DISAGREE'
/Q9A Q9B Q14 Q19 Q20 Q21 PQ9A PQ9B PQ14 PQ19 PQ20 PQ21 PQ25 PQ26
1 'NOT AT ALL' 2 'A LITTLE' 3 'SOMEWHAT' 4 'VERY'
/Q10A Q10B PQ10A PQ10B 1 'WORSE' 2 'THE SAME' 3 'BETTER'
/Q11A Q11B PQ11A PQ11B 1 'POOR' 2 'FAIR' 3 'GOOD' 4 'EXCELLENT'
```



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/O15 PO15 1 'MUCH TOO LITTLE' 2 'TOO LITTLE' 3 'JUST ABOUT RIGHT' 4 'TOO MUCH'
5 'MUCH TOO MUCH'
/016 PQ16 1 'MUCH TOO EASY' 2 'TOO EASY' 3 'JUST ABOUT RIGHT' 4 'TOO DIFFICULT'
5 'MUCH TOO DIFFICULT'
/O17 PQ17 1 'VERY INAPPROPRIATE' 2 'SOMEWHAT INAPPROPRIATE'
3 'A LITTLE INAPPROPRIATE' 4 'NEITHER' 5 'A LITTLE APPROPRIATE'
6 'SOMEWHAT APPROPRIATE' 7 'VERY APPROPRIATE'
/Q18 PQ18 1 'VERY UNINFORMATIVE' 2 'SOMEWHAT UNINFORMATIVE'
3 'A LITTLE UNINFORMATIVE' 4 'NEITHER' 5 'A LITTLE INFORMATIVE'
6 'SOMEWHAT INFORMATIVE' 7 'VERY INFORMATIVE'
/Q22 PQ22 1 'INTRODUCTORY UNDERGRADUATE' 2 'INTERMEDIATE UNDERGRADUATE'
3 'ADVANCED UNDERGRADUATE' 4 'GRADUATE' 5 'MORE THAN ONE'
/PQ27 1 'MUCH LESS LIKELY' 2 'LESS LIKELY' 3 'ABOUT THE SAME'
4 'MORE LIKELY' 5 'MUCH MORE LIKELY'
/LOC 1 'CHICAGO' 2 'ATLANTA' 3 'PHILADELPHIA' 4 'BOSTON' 5 'SAN FRANCISCO'
     6 'DALLAS'.
*COMPARE PRE AND POST SCORES.
COMPUTE CHANGE1=(PQ6A-Q6A).
COMPUTE CHANGE2=(PQ6B-Q6B).
COMPUTE CHANGE3=(PQ7A-Q7A).
COMPUTE CHANGE4=(PQ7B-Q7B).
COMPUTE CHANGES=(PQ8A-Q8A).
COMPUTE CHANGE6=(PQ8B-Q8B).
COMPUTE CHANGE7=(PQ9A-Q9A).
COMPUTE CHANGES=(PQ9B-Q9B).
COMPUTE CHANGE9=(PQ10A-Q10A).
COMPUTE CHANGE10=(PQ10B-Q10B).
COMPUTE CHANGE11=(PQ11A-Q11A).
COMPUTE CHANGE12=(PQ11B-Q11B).
COMPUTE CHANGE13=(PQ12-Q12).
COMPUTE CHANGE14=(PQ13-Q13).
COMPUTE CHANGE15=(PO14-O14).
COMPUTE CHANGE16=(PQ15-Q15).
COMPUTE CHANGE17=(PQ16-Q16).
COMPUTE CHANGE18=(PQ17-Q17).
COMPUTE CHANGE19=(PQ18-Q18).
COMPUTE CHANGE20=(PQ19-Q19).
COMPUTE CHANGE21=(PQ20-Q20).
COMPUTE CHANGE22=(PQ21-Q21).
COMPUTE CHANGE23=(PQ22-Q22).
COMPUTE CHANGE24=(PQ23A-Q23A).
COMPUTE CHANGE25=(PQ23B-Q23B).
COMPUTE CHANGE26=(PQ23C-Q23C).
COMPUTE CHANGE27=(PQ23D-Q23D).
COMPUTE CHANGE28=(PQ24-Q24).
*VARIABLE LABELS.
VARIABLE LABELS CHANGE1 'APPROACH - HOUR'
/CHANGE2 'APPROACH - HALF'
/CHANGE3 'REQUIREMENTS - HOUR'
/CHANGE4 'REQUIREMENTS - HALF'
```



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/CHANGE5 'EFFECTIVE TOOLS - HOUR'
/CHANGE6 'EFFECTIVE TOOLS - HALF'
/CHANGE7 'USE EXPERT OPINION - HOUR'
/CHANGE8 'USE EXPERT OPINION - HALF'
/CHANGE9 'COMPARE QUALITY - HOUR'
/CHANGE10 'COMPARE QUALITY - HALF'
/CHANGE11 'OVERALL QUALITY - HOUR'
/CHANGE12 'OVERALL QUALITY - HALF'
/CHANGE13 'VISUAL IMAGES'
/CHANGE14 'TOO DIFFICULT'
/CHANGE15 'HOW HELPFUL'
/CHANGE16 'RATE AMOUNT OF MATERIAL'
/CHANGE17 'RATE DIFFICULTY LEVEL'
/CHANGE18 'ACADEMIC CONTENT'
/CHANGE19 'INFORMATIVE'
/CHANGE20 'PRESENT RELEVANT ISSUES'
/CHANGE21 'MATERIALS COMPLEMENT'
/CHANGE22 'APPROACH CORRESPOND'
/CHANGE23 'APPROPRIATE LEVEL COURSE'
/CHANGE24 'WESTERN CIV'
/CHANGE25 'WORLD CIV'
/CHANGE26 'EUROPEAN HISTORY'
/CHANGE27 'RENAISSANCE'
/CHANGE28 'WOULD RECOMMEND'.
```

FREQUENCIES VARIABLES Q1 TO Q4 Q6A TO Q24 PQ6A TO PQ27 CHANGE1 TO CHANGE28 LOC /FORMAT=ONEPAGE /STATISTICS=DEF MEDIAN SEMEAN.

\*WORK.SYS IS THE SYSTEM FILE FOR THE CHICAGO DATA ONLY. WORK2.SYS IS FOR ALL \*THE DATA. \*WORK3.SYS IS THE DATA FOR CHICAGO, ATLANTA, PHILLY, BOSTON, SAN FRANCISCO, AND DALLAS.

SAVE OUTFILE 'WORK3.SYS'. \*FINISH.

\*\*\*RECODE OUTLIERS 5/16/94.

SET LISTING='RECODE.LIS'/EJECT=ON/SCREEN=OFF/ECHO=ON/COMPRESSION=ON. GET FILE='WORK3.SYS'.

RECODE Q9B (6=SYSMIS). RECODE Q18 (8=SYSMIS).

FREQUENCIES VARIABLES Q1 TO Q4 Q6A TO Q24 PQ6A TO PQ27 CHANGE1 TO CHANGE28 LOC /FORMAT=ONEPAGE /STATISTICS=DEF MEDIAN SEMEAN.

SAVE OUTFILE 'WORK3.SYS'. FINISH.



Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
HIGH SCHOOL TWO-YEAR COLLEGE FOUR-YEAR COLLEGE		1 2 3	15 96 74 1	8.1 51.6 39.8 .5	8.1 51.9 40.0 Missing	8.1 60.0 100.0
	-	Total	186	100.0	100.0	
Mean Std dev	2.319	Std err Minimum	.045 1.000	Medi Maxi		2.000
Valid cases	185	Missing C	ases 1			
	=					
Q2 PO	SITION					
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
HIGH SCHOOL COLLEGE INST COLL ASST PR COLL ASSOC P COLL PROF	RUCTOR OF	1 2 3 4 5	15 50 33 31 56 1	8.1 26.9 17.7 16.7 30.1 .5	8.1 27.0 17.8 16.8 30.3 Missing	8.1 35.1 53.0 69.7 100.0
Mean Std dev	3.341 1.366	Std err Minimum	.100 1.000	Medi Maxi		3.000 5.000



Valid cases

185 Missing cases 1

SERVE ON COMMITTEE

· Q3

,						
Value Label		Value 1	Frequency	Percent	Valid Percent	Cum Percent
NO YES		1 2 •	102 82 2	54.8 44.1 1.1	55.4 44.6 Missing	55.4 100.0
		Total	186	100.0	100.0	
Mean Std dev	1.446 .498	Std err Minimum	.037 1.000	Median Maximum		1.000
Valid cases	184	Missing cas	ses 2			

Q4 HOW OFTEN USE FILM

•						
Value Label	·	Value	Frequency	Percent	Valid Percent	Cum Percent
NEVER		1	5	2.7	2.7	2.7
ONCE EVERY F	EW SEM	2	6	3.2	3.3	6.0
ONCE A SEMES		3	18	9.7	9.8	15.8
A FEW TIMES	- <del></del>	4	101	54.3	54.9	70.7
MONTHLY	A JEM	5	25	13.4	13.6	84.2
		6	29	15.6	15.8	100.0
WEEKLY		0			Missing	100.0
·		•	2	1.1	missing	
		Total	186	100.0	100.0	
Mean	4.207	Std err	.081	Medi	lan	4.000
Std dev	1.097	Minimum	1.000	Maxi	mum	6.000
Walid asses	104	Wissing c	3505 7			

Valid cases 184 Missing cases 2



APPROACH - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE DISAGREE CANNOT DECIDE AGREE STRONGLY AGREE		1 2 3 4 5	5 22 38 78 39 4	2.7 11.8 20.4 41.9 21.0 2.2	2.7 12.1 20.9 42.9 21.4 Missing	2.7 14.8 35.7 78.6 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.681 1.029	Std err Minimum	.076 1.000	Medi Maxi		4.000 5.000
Valid cases	182	Missing c	ases 4			

Q6B APPROACH - HALF

Value Label	·	Value	Frequency	Percent	Valid Percent	Cum Percent
DISAGREE CANNOT DECID AGREE STRONGLY AGR		2 3 4 5	10 24 82 69 1	5.4 12.9 44.1 37.1	5.4 13.0 44.3 37.3 Missing	5.4 18.4 62.7 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.135	Std err Minimum	.062 2.000	Medi Maxi		4.000 5.000
Valid cases	185	Missing c	ases 1			



# Q7A INVOLVE TOO MUCH TIME - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGRE AGREE CANNOT DECIDE DISAGREE STRONGLY DISA	E	1 2 3 4 5	6 23 24 74 56 3	3.2 12.4 12.9 39.8 30.1 1.6	3.3 12.6 13.1 40.4 30.6 Missing	3.3 15.8 29.0 69.4 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.825 1.100	Std err Minimum	.081	Medi Maxi		4.000
Valid cases	183	Missing ca	ases 3			

Q7B INVOLVE TOO MUCH TIME - HALF

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGRI AGREE CANNOT DECIDI DISAGREE STRONGLY DISA	€	1 2 3 4 5	2 11 11 81 78 3	1.1 5.9 5.9 43.5 41.9 1.6	1.1 6.0 6.0 44.3 42.6 Missing	1.1 7.1 13.1 57.4 100.0
•		Total	186	100.0	100.0	
Mean Std dev	4.213 .885	Std err Minimum	.065 1.000	Medi Maxi		4.000
Valid cases	183	Missing c	ases 3			



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- Q8A

NOT EFFECTIVE TOOLS - HOUR

Value Label		Value Fre	equency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE AGREE CANNOT DECIDE DISAGREE STRONGLY DISAGREE		1 2 3 4 5	3 12 16 66 87 2	1.6 6.5 8.6 35.5 46.8 1.1	1.6 6.5 8.7 35.9 47.3 Missing	1.6 8.2 16.8 52.7 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.207 .964	Std err Minimum	.071 1.000	Medi Maxi		4.000 5.000
Valid cases	184	Missing cases	5 2			

Q8B NOT EFFECTIVE TOOLS - HALF

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGRI AGREE CANNOT DECIDI DISAGREE STRONGLY DISA	E	1 2 3 4 5	3 7 14 66 93 3	1.6 3.8 7.5 35.5 50.0 1.6	1.6 3.8 7.7 36.1 50.8 Missing	1.6 5.5 13.1 49.2 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.306 .892	Std err Minimum	.066 1.000	Medi Maxi		5.000 5.000
Valid cases	183	Missing ca	ises 3			



USE EXPERT OPINION - HOUR

Value Label		Value F	requency	Percent	Valid Percent	Cum Percent
NOT AT ALL A LITTLE SOMEWHAT VERY		1 2 3 4	2 19 62 102 1	1.1 10.2 33.3 54.8 .5	1.1 10.3 33.5 55.1 Missing	1.1 11.4 44.9 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.427 .720	Std err Minimum	.053 1.000	Medi Maxi		4.000 4.000
Valid cases	185	Missing cas	ses 1			

Q9B USE EXPERT OPINION - HALF

Value Label		Value 1	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE SOMEWHAT VERY		2 3 4	16 57 111 2	8.6 30.6 59.7 1.1	8.7 31.0 60.3 Missing	8.7 39.7 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.516 .653	Std err Minimum	.048	Medi Maxi		4.000
Valid cases	184	Missing ca	ses 2			



Q10A COMPARE QUALITY - HOUR

Valid cases 168 Missing cases 18

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
WORSE THE SAME BETTER		1 2 3	13 62 93 18	7.0 33.3 50.0 9.7	7.7 36.9 55.4 Missing	7.7 44.6 100.0
		Total	186	100.0	100.0	
Mean Std dev	2.476 .638	Std err Minimum	.049 1.000	Medi Maxi		3.000
Valid cases	168	Missing c	ases 18	•		
<del>-</del>						· <b></b> -
Q10B CO	MPARE QUAL	ITY - HALF				
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
WORSE THE SAME BETTER		1 2 3	7 68 93 18	3.8 36.6 50.0 9.7	4.2 40.5 55.4 Missing	4.2 44.6 100.0
·		Total	186	100.0	100.0	
Mean Std dev	2.512 .579	Std err Minimum	.045 1.000	Medi Maxi		3.000 3.000



3.000

4.000

OVERALL QUALITY - HOUR

						• .
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
POOR FAIR GOOD EXCELLENT		1 2 3 4	2 13 77 92 2 	1.1 7.0 41.4 49.5 1.1	1.1 7.1 41.8 50.0 Missing	1.1 8.2 50.0 100.0
Mean Std dev	3.408 .671	Std err Minimum	.049 1.000	Medi Maxi		3.500 4.000
Valid cases	184	Missing c	ases 2			
Q11B OVE	RALL QUALI	TY - HALF			•	
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
POOR FAIR GOOD EXCELLENT	·	1 2 3 4	1 22 77 84 2	.5 11.8 41.4 45.2 1.1	.5 12.0 41.8 45.7 Missing	.5 12.5 54.3 100.0
		Total	186	100.0	100.0	

Valid cases 184

Mean

Std dev

3.326

.703

Missing cases 2

Std err Minimum

.052

1.000

Median

Maximum



Missing

100.0

4.000

5.000

VISUAL IMAGES

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DI	SAGREE	1	4	2.2	2.2	2.2
DISAGREE			3	1.6	1.6	3.8
CANNOT DECI	DE	2 3	6	3.2	3.2	7.0
AGREE		4	103	55.4	55.4	62.4
STRONGLY AG	REE	5	70	37.6	37.6	100.0
		Total	186	100.0	100.0	•
Mean	4.247	Std err	.057	Medi	an	4.000
Std dev	.780	Minimum	1.000	Maxi		5.000
		·				
Valid cases	186	Missing c	ases 0	ı		
, <b></b>						
Q13 T	00 DIFFICUL	T				
		•				
					Valid	Cum
Value Label		Value	Frequency	Percent	Percent	Percent
STRONGLY AG	REE	1	. 3	1.6	1.6	1.6
AGREE	<del>-</del>	2	11	5.9	5.9	7.6
CANNOT DECI	DE		23	12.4	12.4	20.0
DISAGREE		4	90	48.4	48.6	68.6
STRONGLY DI	SAGREE	. 5	58	31.2	31.4	100.0

Mean 4.022 Std err .067 Median Std dev .909 Minimum 1.000 Maximum

Valid cases 185 Missing cases 1

Total



186

100.0

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· Q14 HOW HELPFUL

Value Label		Value :	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL A LITTLE SOMEWHAT VERY	·	1 2 3 4	1 9 83 92 1	.5 4.8 44.6 49.5 .5	.5 4.9 44.9 49.7 Missing	.5 5.4 50.3 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.438 .615	Std err Minimum	.045 1.000	Medi Maxi		3.000
Valid cases	185	Missing ca	ses 1	·		•

Q15 RATE AMOUNT OF MATERIAL

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
TOO LITTLE JUST ABOUT RI TOO MUCH MUCH TOO MUCH		2 3 4 5	21 111 51 3	11.3 59.7 27.4 1.6	11.3 59.7 27.4 1.6	11.3 71.0 98.4 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.194	Std err Minimum	.047 2.000	Medi Maxi		3.000 5.000
Valid cases	186	Missing c	ases 0	)		



RATE DIFFICULTY LEVEL

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
TOO EASY JUST ABOUT RI TOO DIFFICUL' MUCH TOO DIF	r	2 3 4 5	8 125 40 3 10	4.3 67.2 21.5 1.6 5.4	4.5 71.0 22.7 1.7 Missing	4.5 75.6 98.3 100.0
		Total	186	100.0	100.0	
Mean . Std dev	3.216 .544	Std err Minimum	.041 2.000	Medi Maxi		3.000 5.000
Valid cases	176	Missing c	ases 10			

Q17 ACADEMIC CONTENT

Value Label		Value F	requency	Percent	Valid Percent	Cum Percent
VERY INAPPROSOMEWHAT INAPPROPERTY A LITTLE APPROPERTY APPROPR	PPROPRIA PPROPRIA ROPRIATE ROPRIATE	1 2 3 4 5 6 7	1 8 12 1 20 83 60	.5 4.3 6.5 .5 10.8 44.6 32.3	.5 4.3 6.5 .5 10.8 44.9 32.4 Missing	.5 4.9 11.4 11.9 22.7 67.6 100.0
		Total	. 186	100.0	100.0	
Mean Std dev	5.811 1.356	Std err Minimum	.100 1.000	Medi Maxi		6.000 7.000
Valid cases	185	Missing cas	ses 1			·



5/16/94

INFORMATIVE

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NEITHER	NFORMATI NFORMATI ORMATIVE ORMATIVE	1 2 3 4 5 6 7	6 4 2 1 18 72 81 2	3.2 2.2 1.1 .5 9.7 38.7 43.5	3.3 2.2 1.1 .5 9.8 39.1 44.0 Missing	3.3 5.4 6.5 7.1 16.8 56.0
		Total	186	100.0	100.0	
Mean Std dev	6.049 1.352	Std err Minimum	.100 1.000	Medi Maxi		6.000 7.000
Valid cases	184	Missing ca	ses 2			

Q19 PRESENT RELEVANT ISSUES

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE SOMEWHAT VERY		2 3 4	3 55 128	1.6 29.6 68.8	1.6 29.6 68.8	1.6 31.2 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.672 .504	Std err Minimum	.037 2.000	Medi Maxi		4.000 4.000
Valid cases	186	Missing o	ases 0	)	•	



MATERIALS COMPLEMENT

SPSS/PC+

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Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE SOMEWHAT VERY		2 3 4	6 42 129 9	3.2 22.6 69.4 4.8	3.4 23.7 72.9 Missing	3.4 27.1 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.695 .530	Std err Minimum	.040 2.000	Medi Maxi		4.000 4.000
Valid cases	177	Missing ca	ases 9			

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Q21 APPROACH CORRESPOND

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL A LITTLE SOMEWHAT VERY		1 2 3 4	4 37 99 42 4	2.2 19.9 53.2 22.6 2.2	2.2 20.3 54.4 23.1 Missing	2.2 22.5 76.9 100.0
		Total	186	100.0	100.0	
Mean Std dev	2.984	Std err Minimum	.054 1.000	Medi Maxi		3.000 4.000

Valid cases 182 Missing cases 4



### APPROPRIATE LEVEL COURSE

					**** 1 4 4	C
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
			<u> </u>			
INTRODUCTORY	UNDERGR	1	51	27.4		
INTERMEDIATE	=	2	79		43.2	
ADVANCED UND	ERGRADUA	3 5		9.1		
MORE THAN ON	ΙE	5	36	19.4		100.0
		•	3	1.6	Missing	
		Total	186	100.0	100.0	•
Mean	2.404	Std err	.104	Medi	.an	2.000
Std dev	1.410	Minimum	1.000	Maxi	.mum	5.000
Valid cases	183	Missing c	ases 3			
Q23A WE	ESTERN CIV					
751V #I	DIEM CIV					
					Valid	Cum
Value Label		Value	Frequency	Percent		
	,				00.0	

Value Label		Value 1	Frequency	Percent	Valid Percent	Cum Percent
YES NO		1 2	153 31 2	82.3 16.7 1.1	83.2 16.8 Missing	83.2 100.0
·		Total	186	100.0	100.0	
Mean Std dev	1.168 .375	Std err Minimum	.028 1.000	Medi Maxi		1.000
Valid cases	184	Missing ca	ses 2	:		•



Q23B WORLD CIV

					i	
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
YES NO		1 2	75 109 2	40.3 58.6 1.1	40.8 59.2 Missing	40.8 100.0
		Total	186	100.0	100.0	
Mean Std dev	1.592 .493	Std err Minimum	.036 1.000	Medi Maxi		2.000
Valid cases	184	Missing C	ases 2	,		
Q23C EUF	ROPEAN HISTO	ORY				
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
YES NO		1 2	125 59 2	67.2 31.7 1.1	67.9 32.1 Missing	67.9 100.0
	٠.	Total	186	100.0	100.0	
Mean Std dev	1.321 .468	Std err Minimum	.035 1.000	Medi Maxi		1.000
Valid cases	184	Missing o	cases 2			
						. <b></b> -
Q23D REI	NAISSANCE			·		
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
YES NO		1 2	149 35 2	80.1 18.8 1.1	81.0 19.0 Missing	81.0 100.0
	·	Total	186	100.0	100.0	
Mean Std dev	1.190 .394	Std err Minimum	.029 1.000	Medi Maxi	ian imum	1.000

Valid cases 184 Missing cases 2 23

WOULD RECOMMEND

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NO YES	·	1 2	8 175 3	4.3 94.1 1.6	4.4 95.6 Missing	4.4
		Total	186	100.0	100.0	
Mean Std dev	1.956 .205	Std err Minimum	.015 1.000	Medi Maxi		2.000
Valid cases	183	Missing ca	ses 3			

PQ6A APPROACH - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISA	AGREE	1	7	3.8	3.8	3.8
DISAGREE		2	10	5.4	5.4	9.1
CANNOT DECIDI	F	3	11	5.9	5.9	15.1
AGREE	-	4	86	46.2	46.2	61.3
STRONGLY AGREE		5	72	38.7	38.7	100.0
		Total	186	100.0	100.0	
Mean	4.108	Std err	.073	Medi	.an	4.000
Std dev	.997	Minimum	1.000	Maxi	.mum	5.000
Valid cases	186	Missing c	ases 0	)		



PQ6B APPROACH - HALF

Value Label		Value F	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISC DISAGREE CANNOT DECIDE AGREE STRONGLY AGRE	E	1 2 3 4 5	2 6 14 77 87	1.1 3.2 7.5 41.4 46.8	1.1 3.2 7.5 41.4 46.8	1.1 4.3 11.8 53.2 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.296 .828	Std err Minimum	.061 1.000	Medi Maxi		4.000 5.000
Valid cases	186	Missing cas	ses 0			

PQ7A INVOLVE TOO MUCH TIME - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGREE AGREE CANNOT DECIDE DISAGREE STRONGLY DISAGREE		1 2 3 4 5	7 15 13 74 77	3.8 8.1 7.0 39.8 41.4	3.8 8.1 7.0 39.8 41.4	3.8 11.8 18.8 58.6 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.070 1.071	Std err Minimum	.079 1.000	Median Maximum		4.000
Valid cases	186	Missing o	rases 0	)		



PQ7B INVOLVE TOO MUCH TIME - HALF

Value Label		Value Fr	equency	Percent	Valid Percent	Cum Percent
STRONGLY AGRI AGREE CANNOT DECIDI DISAGREE STRONGLY DISA	3	1 2 3 4 5	4 10 8 62 102	2.2 .5.4 4.3 33.3 54.8	2.2 5.4 4.3 33.3 54.8	2.2 7.5 11.8 45.2 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.333 .945	Std err Minimum	.069 1.000	Medi Maxi		5.000 5.000
Valid cases	186	Missing case	es O			

NOT EFFECTIVE TOOLS - HOUR PQ8A

	•					
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGR	EE	1	4	2.2	2.2	2.2
AGREE	•	2	. 7	3.8	3.8	5.9
CANNOT DECID	E	3	10	5.4	5.4	11.3
DISAGREE	_	4	55	29.6	29.6	40.9
STRONGLY DISAGREE		5	110	59.1	59.1	100.0
		Total	186	100.0	100.0	
Mean	4.398	Std err	.067	Medi	.an	5.000
Std dev	.914	Minimum	1.000	Maxi	.mum	5.000
Valid cases	186	Missing o	ases 0			



PQ8B NOT EFFECTIVE TOOLS - HALF

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY AGR AGREE CANNOT DECID DISAGREE STRONGLY DIS	E	1 2 3 4 5	3 7 8 44 124	1.6 3.8 4.3 23.7 66.7	1.6 3.8 4.3 23.7 66.7	1.6 5.4 9.7 33.3 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.500 .871	Std err Minimum	.064 1.000	Medi Maxi		5.000 5.000
Valid cases	186	Missing c	ases 0			

PQ9A USE EXPERT OPINION - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL	•	1	. 1	.5	.5	.5
A LITTLE		2	15	8.1	8.1	8.6
SOMEWHAT		• 3	68	36.6	36.8	45.4
VERY	•	4	101	54.3	54.6	100.0
V == \( \tag{-1} \)		•	1	.5	Missing	
		Total	186	100.0	100.0	
Mean	3.454	Std err	.049	Medi	.an	4.000
Std dev	.667	Minimum	1.000	Maxi		4.000
Valid cases	185	Missing ca	ess 1			



PQ9B USE EXPERT OPINION - HALF

Value Label		Value Fre	equency	Percent	Valid Percent	Cum Percent
NOT AT ALL A LITTLE SOMEWHAT VERY		1 2 3 4	2 .7 66 110 1	1.1 3.8 35.5 59.1 .5	1.1 3.8 35.7 59.5 Missing	1.1 4.9 40.5 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.535 .626	Std err Minimum	.046 1.000	Medi Maxi		4.000 4.000
Valid cases	185	Missing cases	s 1			

PQ10A COMPARE QUALITY - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
WORSE THE SAME BETTER		1 2 3	5 58 107	2.7 31.2 57.5	2.9 34.1 62.9	2.9 37.1 100.0
		•	16	8.6	Missing	
		Total	186	100.0	100.0	
Mean Std dev	2.600	Std err Minimum	.042 1.000	Medi Maxi		3.000 3.000
Valid cases	170	Missing c	ases 16	;	•	



COMPARE QUALITY - HALF

	Value Fre	equency	Percent	Valid Percent	Cum Percent
	1 2 3	12 56 103 15	6.5 30.1 55.4 8.1	7.0 32.7 60.2 Missing	7.0 39.8 100.0
	Total	186	100.0	100.0	
2.532 .626	Std err Minimum	.048 1.000			3.000 3.000
171	Missing cases	s 15	i		
	.626	1 2 3 Total 2.532 Std err .626 Minimum	1 12 2 56 3 103 . 15 ————— Total 186 2.532 Std err .048 .626 Minimum 1.000	1 12 6.5 2 56 30.1 3 103 55.4 . 15 8.1 Total 186 100.0  2.532 Std err .048 Medi .626 Minimum 1.000 Maxi	Value Frequency Percent Percent  1 12 6.5 7.0 2 56 30.1 32.7 3 103 55.4 60.2 . 15 8.1 Missing

PQ11A OVERALL QUALITY - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
POOR FAIR GOOD EXCELLENT		1 2 3 4	1 7 64 114	.5 3.8 34.4 61.3	.5 3.8 34.4 61.3	.5 4.3 38.7 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.565 .596	Std err Minimum	.044 1.000	Medi Maxi		4.000 4.000
Valid cases	186	Missing ca	ases 0	)		



PQ11B OVERALL QUALITY - HALF

Value Label		Value Fre	equency	Percent	Valid Percent	Cum Percent
FAIR GOOD EXCELLENT		2 3 4	13 77 96	7.0 41.4 51.6	7.0 41.4 51.6	7.0 48.4 100.0
·		Total	186	100.0	100.0	
Mean Std dev	3.446 .624	Std err Minimum	.046 2.000	Medi Maxi		4.000 4.000
Valid cases	186	Missing cases	s 0	· ·		·

PQ12 VISUAL IMAGES

Value Label	,	Value	Frequency	Percent	Valid Percent	Cum Percent
STRONGLY DISAGREE CANNOT DECIDE AGREE STRONGLY AGREE		1 3 4 5	1 5 83 97	.5 2.7 44.6 52.2	.5 2.7 44.6 52.2	.5 3.2 47.8 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.478 .608	Std err Minimum	.045 1.000	Median Maximum		5.000 5.000
Valid cases	186	Missing ca	ases 0	1		



TOO DIFFICULT

						•
Value Labe	1	Value	Frequency	Percent	Valid Percent	Cum Percent
AGREE CANNOT DEC DISAGREE STRONGLY D		2 3 4 5	14 14 79 79	7.5 .7.5 42.5 42.5	7.5 7.5 42.5 42.5	7.5 15.1 57.5 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.199	Std err Minimum	.064 2.000	Median Maximum		4.000 5.000
Valid case	s 186	Missing C	ases 0			
PQ14	HOW HELPFUL					

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE SOMEWHAT VERY		2 3 4	16 65 105	8.6 34.9 56.5	8.6 34.9 56.5	8.6 43.5 100.0
•		Total	186	100.0	100.0	
Mean Std dev	3.478 .651	Std err Minimum	.048 2.000	Medi Maxi		4.000 4.000
Valid cases	186	Missing c	ases 0	)		



PQ15 RATE AMOUNT OF MATERIAL

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
TOO LITTLE JUST ABOUT RI TOO MUCH MUCH TOO MUCH		2 3 4 5	11 130 38 6 1	5.9 69.9 20.4 3.2 .5	5.9 70.3 20.5 3.2 Missing	5.9 76.2 96.8 100.0
		Total	186	100.0	100.0	·
Mean Std dev	3.211 .593	Std err Minimum	.044	Medi Maxi		3.000
Valid cases	185	Missing ca	ises 1			

PQ16 RATE DIFFICULTY LEVEL

•					Valid	Cum
Value Label	•	Value	Frequency	Percent		Percent
TOO EASY	•	2	. 4	2.2	2.2	2.2
JUST ABOUT RIGHT		3	139	74.7	77.2	79.4
TOO DIFFICULT		. 4	35	18.8	19.4	98.9
MUCH TOO DIFFICULT		5	2	1.1	1.1	100.0
		•	6	3.2	Missing	
		Total	186	100.0	100.0	
Mean	3.194	Std err	.035	Medi	lan	3.000
Std dev	.474	Minimum	2.000	Maxi	lmum	5.000
	100	<b>**</b> ! !				

Valid cases 180 Missing cases 6



ACADEMIC CONTENT

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
VERY INAPPROP	RIATE	1	3	1.6	1.6	1.6
SOMEWHAT INAP	PROPRIA	2	5	2.7	2.7	4.3
A LITTLE INAP	PROPRIA	3	5 3 2	1.6	1.6	5.9
NEITHER		4	2	1.1	1.1	7.0
A LITTLE APPROPRIATE		5	17	9.1	9.2	16.2
SOMEWHAT APPROPRIATE		6	85	45.7	45.9	62.2
VERY APPROPRIATE		7	70	37.6	37.8	100.0
· <b></b>		•	1	.5	Missing	
		Total	186	100.0	100.0	
Mean	6.027	Std err	.090	Medi	an	6.000
Std dev	1.227	Minimum	1.000	Maxi	mum	7.000
Valid cases	185	Missing ca	ses 1			•.

PQ18 INFORMATIVE

Value Label		Value F	requency	Percent	Valid Percent	Cum Percent	
VERY UNINFOR	MATIVE	1	4	2.2	2.2	2.2	
SOMEWHAT UNI	NFORMATI	2	6	3.2	3.3	5.4	
NEITHER		4	1	.5	.5	6.0	
	ORMATIVE	5	10	5.4	5.4	11.4	
SOMEWHAT INFO		. 6	80	43.0	43.5	54.9	
VERY INFORMATIVE		7	83	44.6	45.1	100.0	
VERI INFORMA		•	2	1.1	Missing		
		Total	186	100.0	100.0		
Mean	6.147	Std err	.093	Medi	an	6.000	
		Minimum	1.000	Maxi		7.000	
Std dev	1.257	MINIMUM	1.000	Maxi	.mam	,	
**-1:1	104	Missing cas	ses 2				
Valid cases	184	missind cas	E5 &				



4.000

4.000

PQ19 PRESENT RELEVANT ISSUES

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
A LITTLE		2	2	1.1	1.1	1.1
SOMEWHAT		. 3	60	32.3	32.8	33.9
VERY		4	121	65.1		100.0
		•	3	1.6	Missing	
		Total	186	100.0	100.0	
Mean	3.650	Std err	.037	Medi	an	4.000
Std dev	.501	Minimum	2.000	Maxi	mum	4.000
PQ20 M	ATERIALS CO	MPLEMENT				· <b></b>
					Valid	Cum
Value Label		Value	Frequency	Percent	Percent	Percent
A LITTLE		2	3	1.6	1.7	1.7
SOMEWHAT	٠.	3	30	16.1	16.9	18.5
VERY		4	145	78.0		100.0
	•	•	8	4.3	Missing	
		Total	186	100.0	100.0	
			•			

Valid cases 178

Mean Std dev

3.798

.443

Missing cases 8

Std err Minimum

Median

Maximum

.033 2.000



PQ21 APPROACH CORRESPOND

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL A LITTLE SOMEWHAT VERY		1 2 3 4	6 36 96 44 4	3.2 19.4 51.6 23.7 2.2	3.3 19.8 52.7 24.2 Missing	3.3 23.1 75.8 100.0
		Total	186	100.0	100.0	
Mean Std dev	2.978 .758	Std err Minimum	.056 1.000	Medi Maxi		3.000 4.000
Valid cases	182	Missing o	ases 4			

PQ22 APPROPRIATE LEVEL COURSE

		•				
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
value Label		74240		1 02 00		
INTRODUCTORY	UNDERGR	1	50	26.9	27.0	27:.0
INTERMEDIATE	•	2 .	84	45.2	45.4	72.4
ADVANCED UND		3	19	10.2	10.3	82.7
GRADUATE		4	1	.5	. 5	83.2
MORE THAN ONE		5	31	16.7	16.8	100.0
	_	•	1	. 5	Missing	
		Total	186	100.0	100.0	
Mean	2.346	Std err	.098	Medi	an	2.000
Std dev	1.339	Minimum	1.000	Maxi		5.000
sta dev	1.333	HIHIMAM	1.000	naxi	.111 4444	3.000
Valid cases	185	Missing ca	ses 1		•	



PQ23A WESTERN CIV

TQ25A W2C	, remaining the second					
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
YES NO	·	1 2	154 28 4	82.8 15.1 2.2	84.6 15.4 Missing	84.6 100.0
	·	Total	186	100.0	100.0	
Mean Std dev	1.154 .362	Std err Minimum	.027 1.000	Medi Maxi		1.000
Valid cases	182	Missing c	ases 4			
	· 					
PQ23B WOI	RLD CIV					
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
YES	,	1 2	73 109 4	39.2 58.6 2.2	40.1 59.9 Missing	40.1 100.0
	·	Total	186	100.0	100.0	
Mean Std dev	1.599 .491	Std err Minimum	.036 1.000	Medi Maxi		2.000
Valid cases	182	Missing o	cases 4			
. <b></b> -	·					
PQ23C EU	ROPEAN HIST	ORY				
Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
YES NO		1 2	137 45 4	73.7 24.2 2.2	75.3 24.7 Missing	75.3 100.0
	•	Total	186	100.0	100.0	
Mean Std dev	1.247 .433	Std err Minimum	.032 1.000	Med: Max:	ian imum	1.000
Valid cases	182	Missing o	cases 4	<b>L</b>		

RENAISSANCE

Value Label		Value Fr	equency	Percent	Valid Percent	Cum Percent
YES NO		1 2	147 35 4	79.0 18.8 2.2	80.8 19.2 Missing	80.8
		Total	186	100.0	100.0	
Mean Std dev	1.192 .395	Std err Minimum	.029 1.000	Medi Maxi		1.000
Valid cases	182	Missing case	s 4			
						·

PQ24 WOULD RECOMMEND

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NO YES		1 2	6 176 4	3.2 94.6 2.2	3.3 96.7 Missing	3.3
		Total	186	100.0	100.0	
Mean Std dev	1.967 .179	Std err Minimum	.013 1.000	Median Maximum		2.000
Valid cases	182	Missing o	ases 4	ļ.		



WORKSHOP - IDEAS

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL A LITTLE SOMEWHAT VERY		1 2 3 4	2 4 18 160 2	1.1 2.2 9.7 86.0 1.1	1.1 2.2 9.8 87.0 Missing	1.1 3.3 13.0 100.0
		Total	186	100.0	100.0	
Mean Std dev	3.826 .504	Std err Minimum	.037 1.000	Medi Maxi		4.000 4.000
Valid cases	184	Missing ca	ises 2			

PQ26 OVERCOMING BARRIERS

Value Label	·	Value	Frequency	Percent	Valid Percent	Cum Percent
NOT AT ALL		1	4	2.2	2.2	2.2
A LITTLE		2	7	3.8	3.8	6.0
SOMEWHAT		3	44	23.7	24.0	30.1
VERY	·	4	128	68.8	69.9	100.0
· 2512		•	3	1.6	Missing	,
		Total	186	100.0	100.0	
Mean	3.617	Std err	.049	Medi	.an	4.000
Std dev	.668	Minimum	1.000	Maxi	.mum	4.000
Valid cases	183	Missina c	ases 3	<b>.</b>	•	



#### HOW LIKELY USE MATERIALS

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
MUCH LESS LIE ABOUT THE SAM MORE LIKELY MUCH MORE LIE	ME	1 3 4 5	3 18 75 88 2	1.6 9.7 40.3 47.3 1.1	1.6 9.8 40.8 47.8 Missing	1.6 11.4 52.2 100.0
		Total	186	100.0	100.0	
Mean Std dev	4.332 .785	Std err Minimum	.058 1.000	Median Maximum		4.000 5.000
Valid cases	184	Missing ca	ases 2			

# CHANGE1 APPROACH - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-3.00 -2.00 -1.00 .00 1.00 2.00 3.00 4.00	2 1 15 90 55 12 5 2	1.1 .5 8.1 48.4 29.6 6.5 2.7 1.1 2.2	1.1 .5 8.2 49.5 30.2 6.6 2.7 1.1 Missing	1.1 1.6 9.9 59.3 89.6 96.2 98.9 100.0
Mann	424	Total	186	100.0 Medi	100.0	.000
Mean Std dev	.434 1.005	Std err Minimum	-3.000	Maxi		4.000
Valid cases	182	Missing o	ases 4	•		



#### CHANGE2 APPROACH - HALF

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-4.00	1	.5	. 5	.5
		-3.00	2	1.1	1.1	1.6
•		-2.00	2	1.1	1.1	2.7
•		-1.00	22	11.8	11.9	14.6
		.00	96	51.6	51.9	66.5
		1.00	59	31.7	31.9	98.4
		2.00	3	1.6	1.6	100.0
		•	1	.5	Missing	
		Total	186	100.0	100.0	
Mean	.157	Std err	.062	Medi	.an	.000
Std dev	.842	Minimum	-4.000	Maxi	.mum	2.000
Valid cases	185	Missing c	ases 1			
•	•					
	•					

#### CHANGE3 REQUIREMENTS - HOUR

					Valid	Cum
Value Label		Value	Frequency	Percent	Percent	Percent
		-4.00	1	.5	.5	. 5
		-3.00	1 3	1.6	1.6	2.2
		-2.00	5	2.7	2.7	4.9
		-1.00	19	10.2	10.4	15.3
		.00	94	50.5	51.4	66.7
		1.00	41	22.0	22.4	89.1
		2.00	15	8.1	8.2	97.3
•		3.00	4	2.2	2.2	99.5
		4.00	1	.5	.5	100.0
		•	3	1.6	Missing	
		Total	186	100.0	100.0	
Mean	.246	Std err	.082	Medi	an	.000
Std dev	1.109	Minimum	-4.000	Maxi		4.000
Valid cases	183	Missing o	ases 3	l .		
			_			



.000

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
					_	_
		-4.00	1	.5	.5	. 5
		-3.00	4	2.2	2.2	2.7
		-2.00	5	2.7	2.7	5.5
		-1.00	17	9.1	9.3	14.8
		.00	107	57.5	58.5 21.3	73.2 94.5
		1.00 2.00	39	21.0 2.2	21.3	96.7
		3.00	4 5	2.2	2.2	99.5
		4.00	1	.5	.5	100.0
		4.00	3	1.6	Missing	100.0
		Total	186	100.0	100.0	
Wa a sa	126	Std err	.078	Medi	an	.000
Mean Std dev	.126 1.054	Minimum	-4.000	Maxi		4.000
Sta des	1.034	MINITERIOR	4.000	114712		1.000
•						
Valid cases	183	Missing C	ases 3		•	
•						
	•		•			
CHANGE5 EF	FECTIVE TO	OLS - HOUR				
•		•		•		
•			•		Valid	Cum
		17-1	Executores	Dorgont		Percent
Value Label		Value	Frequency	Percent	Percent	Percent
		-4.00	2	1.1	1.1	1.1
		-2.00	3	1.6	1.6	2.7
•		-1.00	21	11.3	11.4	14.1
•		.00	103	55.4	56.0	70.1
		1.00	44	23.7	23.9	94.0
		2.00	8	4.3	4.3	98.4
	•	3.00	3	1.6	1.6	100.0
		•	2	1.1	Missing	
		Total	186	100.0	100.0	
			•			

Valid cases 184

Std dev

Missing cases 2

.185

.940

Std err

Minimum

Median

Maximum

.069

-4.000



Mean

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-4.00	3	1.6	1.6	1.6
		-2.00	5	2.7	2.7	4.4
		-1.00	18	9.7	9.8	14.2
		.00	100	53.8	54.6	68.9
		1.00	47	25.3	25.7	94.5
		2.00	6	3.2	3.3	97.8
		3.00	1	.5	.5	98.4
		4.00	3	1.6	1.6	100.0
		•	3 3	1.6	Missing	
•						
		Total	. 186	100.0	100.0	
Mean	.186	Std err	.079	Medi		.000
Std dev	1.068	Minimum	-4.000	Maxi	imum	4.000
Valid cases	183	Missing C	ases 3	}		
		•				

CHANGE7 USE EXPERT OPINION - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
•		-3.00	1	.5	.5	.5
		-1.00	29	15.6	15.8	16.3
		.00	123	66.1	66.8	83.2
		1.00	26	14.0	14.1	97.3
		2.00	5	2.7	2.7	100.0
		•	2	1.1	Missing	•
		Total	186	100.0	100.0	
Mean	.022	Std err	.050	Medi	lan	.000
Std dev	.677	Minimum	-3.000	Maxi	mum	2.000
Valid cases	184	Missing o	cases 2	<b>:</b>		



# CHANGE8 USE EXPERT OPINION - HALF

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-3.00 -2.00 -1.00 .00 1.00 2.00	2 3 24 120 29 5 3	1.1 1.6 12.9 64.5 15.6 2.7 1.6	1.1 1.6 13.1 65.6 15.8 2.7 Missing	1.1 2.7 15.8 81.4 97.3 100.0
•		Total	186	100.0	100.0	
Mean Std dev	.016 .752	Std err Minimum	.056 -3.000	Median Maximum		.000
Valid cases	183	Missing o	ases 3			

### CHANGE9 COMPARE QUALITY - HOUR

Value Label	• .	Value	Frequency	Percent	Valid Percent	Cum Percent
		-2.00	1	.5	.6	.6
		-1.00	19	10.2	11.7	12.3
		.00	106	57.0	65.0	77.3
		1.00	35	18.8	21.5	98.8
		2.00	2	1.1	1.2	100.0
	•	•	23	12.4	Missing	
		Total	186	100.0	100.0	
Mean	.110	Std err	.049	Medi	lan	.000
Std dev	.629	Minimum	-2.000	Maxi	lmum	2.000
_						
Valid cases	163	Missing c	ases 23			



#### CHANGE10 COMPARE QUALITY - HALF

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-2.00 -1.00 .00 1.00 2.00	2 23 106 30 2 23	1.1 12.4 57.0 16.1 1.1	1.2 14.1 65.0 18.4 1.2 Missing	1.2 15.3 80.4 98.8 100.0
		Total	186	100.0	100.0	
Mean Std dev	.043 .651	Std err Minimum	.051 -2.000	Medi Maxi		.000
Valid cases	163	Missing c	ases 23			

### CHANGE11 OVERALL QUALITY - HOUR

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
	•	-1.00	16	8.6	8.7	8.7
		.00	123	66.1	66.8	75.5
		1.00	45	24.2	24.5	100.0
		•	2	1.1	Missing	
		Total	186	100.0	100.0	
Mean	.158	Std err	.041	Median		.000
Std dev	.555	Minimum	-1.000	Maxi	.mum	1.000
Valid cases	184	Missing c	ases 2	<b>!</b>		



### CHANGE12 OVERALL QUALITY - HALF

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
•		-1.00 .00 1.00 2.00	19 124 40 1	10.2 66.7 21.5	10.3 67.4 21.7 .5	10.3 77.7 99.5 100.0
		Total	2  186	1.1	Missing  100.0	
Mean Std dev	.125 .573	Std err Minimum	.042 -1.000	Medi Maxi		.000 2.000
Valid cases	184	Missing o	ases 2	:		

### CHANGE13 VISUAL IMAGES

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-3.00	1	.5	.5	.5
	•	-1.00	19	10.2	10.2	10.8
•		.00	114	61.3	61.3	72.0
		1.00	45	24.2	24.2	96.2
•		2.00	3	1.6	1.6	97.8
		3.00	2	1.1	1.1	98.9
		4.00	2	1.1	1.1	100.0
		Total	186	100.0	100.0	
Mean	.231	Std err	.060	Medi	.an	.000
Std dev	.822	Minimum	-3.000	Maxi	.mum	4.000
Valid cases	186	Missing o	ases 0	· ·		



#### CHANGE14 TOO DIFFICULT

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-3.00	3	1.6	1.6	1.6
	•	-2.00	12	6.5	6.5	8.1
		-1.00	15	8.1	8.1	16.2
		.00	93	50.0	50.3	66.5
		1.00	47	25.3	25.4	91.9
		2.00	10	5.4	5.4	97.3
		3.00	4	2.2	2.2	99.5
		4.00	1	. 5	.5	100.0
		•	ī	. 5	Missing	
·		Total	186	100.0	100.0	
Mean Std dev	.189 1.099	Std err Minimum	.081 -3.000		Median Maximum	
Valid cases	185	Missing o	ases 1		·	

#### CHANGE15 HOW HELPFUL

Value Label	·	Value	Frequency	Percent	Valid Percent	Cum Percent
		-2.00	1	.5	.5	.5
•		-1.00	28	15.1	15.1	15.7
		.00	119	64.0	64.3	80.0
•		1.00	37	19.9	20.0	100.0
•		•	1	. 5	Missing	
		Total	186	100.0	100.0	
Mean	.038	Std err	.045	Medi	an	.000
Std dev	.611	Minimum	-2.000	Maxi	mum	1.000
Valid cases	185	Missing o	ases 1			



### CHANGE16 RATE AMOUNT OF MATERIAL

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-2.00 -1.00 .00 1.00 2.00	3 25 125 30 2 1	1.6 13.4 67.2 16.1 1.1	1.6 13.5 67.6 16.2 1.1 Missing	1.6 15.1 82.7 98.9 100.0
		Total	186	100.0	100.0	
Mean Std dev	.016 .638	Std err Minimum	.047 -2.000		Median Maximum	
Valid cases	185	Missing c	ases 1			

#### CHANGE17 RATE DIFFICULTY LEVEL

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
• •		-2.00	1	.5	.6	.6
		-1.00	22	11.8	12.6	13.2
	•	.00	133	71.5	76.4	89.7
		1.00	18	9.7	10.3	100.0
		•	12	6.5	Missing	
		Total	186	100.0	100.0	
Mean	034	Std err	.038	Medi	lan	.000
Std dev	.503	Minimum	-2.000	Maxi	imum	1.000
Valid cases	174	Missing c	ases 12			



#### CHANGE18 ACADEMIC CONTENT

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-6.00	3	1.6	1.6	1.6
		-4.00	3	1.6	1.6	3.3
		-3.00	3 3 2	1.1	1.1	4.3
•	•	-2.00	2	1.1	1.1	5.4
		-1.00	27	14.5	14.7	20.1
		.00	90	48.4	48.9	69.0
		1.00	35	18.8	19.0	88.0
		2.00	5	2.7	2.7	90.8
		3.00	9	4.8	4.9	95.7
		4.00	9 3	1.6	1.6	97.3
		5.00	4	2.2	2.2	99.5
		6.00	1	.5	.5	100.0
		•	2	1,1	Missing	
		Total	186	100.0	100.0	٠.
Mean	.234	Std err	.124	Medi	.an	.000
Std dev	1.684	Minimum	-6.000	Maxi	mum	6.000
Valid cases	184	Missing o	ases 2	<b>:</b>		



#### CHANGE19 INFORMATIVE

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-6.00	3	1.6	1.6	1.6
		-5.00	1	.5	.5	2.2
		-4.00	3 1 2	1.1	1.1	3.3
	•	-3.00	2	1.1	1.1	4.3
		-2.00	4	2.2	2.2	6.5
		-1.00	23	12.4	12.5	19.0
		.00	104	55.9	56.5	75.5
		1.00	34	18.3	18.5	94.0
		2.00		.5	.5	94.6
		3.00	1 2 1 2 5	1.1	1.1	95.7
		4.00	1	.5	.5	96.2
		5.00	2	1.1	1.1	97.3
		6.00	5	2.7	2.7	100.0
		•	2	1.1	Missing	
		Total	186	100.0	100.0	,
Mean	.098	Std err	.125	Medi	.an	.000
Std dev	1.689	Minimum	-6.000	Maxi		6.000
Valid cases	184	Missing o	ases 2	·		

#### CHANGE20 PRESENT RELEVANT ISSUES

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-1.00 .00	28 131	15.1 70.4	15.3 71.6	15.3 86.9
		1.00	24 3	12.9 1.6	13.1 Missing	100.0
		Total	186	100.0	100.0	•
Mean Std dev	022 .534	Std err Minimum	.039 -1.000	Median Maximum		.000 1.000
Valid cases	183	Missing o	ases 3			



#### CHANGE21 MATERIALS COMPLEMENT

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-1.00 .00	14 130	7.5 69.9	8.0 74.7	8.0 82.8
		1.00	27	14.5	15.5	98.3
		2.00	. 3 12	1.6 6.5	1.7 Missing	100.0
	•	Total	186	100.0	100.0	
Mean	.109	Std err	.041	Medi		.000
Std dev	.543	Minimum	-1.000	Maxi	.mum	2.000
Valid cases	174	Missing c	ases 12			

#### CHANGE22 APPROACH CORRESPOND

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-2.00	4	2.2	2.2	2.2
•		-1.00	38	20.4	21.1	23.3
•		.00	95	51.1	52.8	76.1
		1.00	41	22.0	22.8	98.9
		2.00	2	1.1	1.1	100.0
	•	•	6	3.2	Missing	
		Total	186	100.0	100.0	•
Mean	006	Std err	.057	Medi	.an	.000
Std dev	.759	Minimum	-2.000	Maxi	.mum	2.000
Valid cases	180	Missing c	ases 6	•		



### CHANGE23 APPROPRIATE LEVEL COURSE

					Valid	Cum
Value Label		Value	Frequency	Percent		Percent
		-4.00	5	2.7	2.7	2.7
		-3.00	13	7.0	7.1	9.9
		-2.00	2	1.1	1.1	11.0
		-1.00	21	11.3	11.5	22.5
		.00	104	55.9	57.1	79.7
		1.00	21	11.3	11.5	91.2
		3.00	9	4.8	4.9	96.2
		4.00	7	3.8	3.8	100.0
		•	4	2.2	Missing	
		Total	186	100.0	100.0	
Mean	044	Std err	.116	Medi		.000
Std dev	1.559	Minimum	-4.000	Maxi	mum	4.000
Valid cases	182	Missing c	ases 4			
CHANGE24 WE	STERN CIV					
,						

·						
Value Label	·	Value	Frequency	Percent	Valid Percent	Cum Percent
		-1.00	17	9.1	9.4	9.4 92.3
		.00	150	80.6	82.9 7.7	100.0
,		1.00	14 5	7.5 2.7	Missing	100.0
		•	5	2./	MISSING	
		Total	186	100.0	100.0	
Mean	017	Std err	.031	Medi	lan	.000
Std dev	.415	Minimum	-1.000	Maxi	lmum	1.000
Valid cases	181	Missing o	ases 5	<b>.</b>		
variu cases	TOT.	MISSING C	,ases -	•		



#### CHANGE25 WORLD CIV

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-1.00 .00 1.00	18 144 19 5	9.7 77.4 10.2 2.7	9.9 79.6 10.5 Missing	9.9 89.5 100.0
		Total	186	100.0	100.0	
Mean Std dev	.006 .453	Std err Minimum	.034 -1.000	Medi Maxi		.000 1.000
Valid cases	181	Missing o	ases 5	i		

#### CHANGE26 EUROPEAN HISTORY

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-1.00 .00 1.00	22 150 9 5	11.8 80.6 4.8 2.7	12.2 82.9 5.0 Missing	12.2 95.0 100.0
		Total	186	100.0	100.0	
Mean Std dev	072 .409	Std err Minimum	.030 -1.000	Medi Maxi		.000 1.000
Valid cases	181	Missing o	ases 5	;		•



#### CHANGE27 RENAISSANCE

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-1.00 .00 1.00	12 156 13 5	6.5 83.9 7.0 2.7	6.6 86.2 7.2 Missing	6.6 92.8 100.0
		Total	186	100.0	100.0	
Mean Std dev	.006 .373	Std err Minimum	.028 -1.000	Medi Maxi		.000 1.000
Valid cases	181	Missing o	ases 5			

#### CHANGE28 WOULD RECOMMEND

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
		-1.00	3	1.6	1.7	1.7
		.00 1.00	173 5	93.0 2.7	95.6 2.8	97.2 100.0
		•	5	2.7	Missing	
		Total	186	100.0	100.0	
Mean	.011	Std err	.016	Medi	.an	.000
Std dev	.211	Minimum	-1.000	Maxi	.mum	1.000
77-1:4	101	Wissing o	ases 5			
Valid cases	181	Missing c	ases	•		



TESTING LOCATION

Value Label		Value	Frequency	Percent	Valid Percent	Cum Percent
CHICAGO		1	29	15.6	15.6	15.6
ATLANTA		. 2	33	17.7	17.7	33.3
PHILADELPHIA		3	30	16.1	16.1	49.5
BOSTON		4	31	16.7	16.7	66.1
SAN FRANCISCO	•	5	32	17.2	17.2	83.3
DALLAS	,	6	31	16.7	16.7	100.0
Dilli						
		Total	186	100.0	100.0	•
Mean	3.522	Std err	.125	Medi	an	4.000
Std dev	1.703	Minimum	1.000	Maxi		6.000
sta dev		Manage	21000			
Valid cases	186	Missing c	ases 0	)		



This procedure was completed at 10:43:14

SAVE OUTFILE 'WORK3.SYS'.

The SPSS/PC+ system file is written to

file WORK3.SYS

97 variables (including system variables) will be saved.

0 variables have been dropped.

The system file consists of:

432 Characters for the header record.

3104 Characters for variable definition.

3496 Characters for labels.

20480 Characters for data.

27512 Total file size.

186 out of 186 cases have been saved.



This procedure was completed at 10:43:15 FINISH.

End of Include file.



Appendix III

## האוניברסיטה העברית בירושלים THE HEBREW UNIVERSITY OF JERUSALEM

THE INSTITUTE FOR ADVANCED STUDIES Givet Ram 91904

המכון ללמודים מתקדמים גבעת רם 1904

January 15, 1994

Dr. Preston Forbes FIPSE Room 3100, ROB3 7th and D Streets, S.W. Washington, D.C. 20202-5175

Dear Dr. Forbes:

I am pleased to submit my evaluation of the project "Integrating RENAISSANCE, a television series, into college classrooms." (Application No.: P116A1 0051). My evaluation is based on my attendance at two workshops (Atlanta, April 17-18, 1993 and Boston, December 4-5, 1993) and one site visit (Northern Virginia Community College, Loudon Campus, November 8, 1993). At the workshops I not only listened to the various discussions of specific issues at a series of meetings, but also had occasion to talk individually to the participants, especially during meal-times. During my site visit at Northern Virginia Community College I spoke at some length to teachers and administrators before and after observing the classroom viewing and discussion of the film The Dissenter. The single most important impression I came away with from all my meetings was the gratitude of faculty members for having had the opportunity to exchange ideas with colleagues about the teaching of basic history courses to students who are often not well prepared for serious study of history or not terribly interested in the subject. Time and again, instructors told me that such exchanges alone made the workshops eminently worthwhile.

As is well known, community college teachers work under extraordinarily trying conditions (a 15-hour teaching load per week is common and a 20-hour load is not unheard of), and they have few opportunities to compare notes with colleagues. Some participants in the workshops told me that their schedules are so tight that they do not even have time to discuss reading lists and teaching methods with their own colleagues. Thus, to learn that community college teachers generally encounter problems comparable to their own problems was a revelation to many of them. To hear of new, effective teaching approaches was especially welcome, even to those who have been in the profession for two decades or longer. The distribution of the syllabi used by teachers to all the participants in the workshops was, I think,

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Telex: 25391 HUIL

very useful. It introduced the participants to new materials and to new ways of handling subjects that they had taught for many years. A number of participants indicated that they felt that they had become stale as teachers and were eagerly looking for new approaches to enliven their classroom discussions. I emphasize the general benefits that the participants derived from the workshops because this is critical in any assessment of the project. Most of our students in post-secondary education now attend community colleges and it is essential that they be exposed to teaching of the highest possible calibre.

The workshops were highly successful because the agenda had been carefully planned, searching questions were raised, and the proceedings were well organized. At the first plenary session Professor Rabb asked each one of the participants to make a brief statement on the usefulness of films in the teaching of history. With his informal manner, Professor Rabb immediately established a collegial atmosphere, and the teachers wasted no time in speaking candidly about their experiences and their problems in communicating with their students.

The discussions touched on a wide range of substantive and practical issues. How could films best be integrated with assigned readings? Should the emphasis be on biographical films, on films that focus on social issues and artistic works, or on films that depict military campaigns? Should students be encouraged to take notes while viewing films or would this distract them? Should films be used as primary sources or were they necessarily secondary sources? This was a question that provoked a rather sophisticated exchange of views and was enlightening even if no consensus was reached.

One participant stressed that he encouraged students to view films critically by raising specific questions on how the themes and interpretations in the films differed from the interpretations presented in the assigned readings. Several participants indicated that they always asked students to write short essays (4-5 pages) evaluating the films that had been shown in class. Students who know that they will have to write critical essays tend to be attentive in viewing the films. Many teachers stressed the importance of impressing upon students the idea that films were not merely a form of entertainment but also a medium for serious study of great issues. One question that frequently came up was the optimal length of movies to be shown in the classroom. Although some of the participants favored long films (an hour or longer), most preferred shorter ones, not only because the concentration span of students tends to be short but also because it was considered essential to discuss the visual material immediately after it was shown. Some instructors even favored five-minute clips, especially when complicated ideas were being treated in a particular film, to give students a chance to analyze the visual material while it was still fresh in their minds. But it was stressed that whatever the length of the film, the teacher must always be prepared with provocative questions that force students to think analytically about what they have seen.

Following this general discussion, <u>The Dissenter</u> was shown (at the second workshop that I attended <u>The Artist</u> was shown). The teachers were then divided into three smaller groups and asked to meet after dinner to



discuss how the film could be used in the classroom. In particular, the participants were asked to suggest ways of dividing the film into shorter sections. But the participants were also urged by Professor Rabb to take up other issues that they considered important in the use of films in history courses.

I divided my time between the three groups and was much impressed by the seriousness of the discussions. Although the participants were by no means uncritical, the consensus was that The Dissenter and The Artist were powerful films. Most participants liked them because they cover a large historical period, deal with important issues, and succeeded in bringing to life great personalities with whom students had already become familiar from their readings. A few teachers were not sure that the references to contemporary issues would be understood by students, but most instructors liked the references because they aroused discussions of sensitive issues. One instructor, for example, pointed out that she had already shown The Dissenter and that the burning of Hus at the stake provoked a lively discussion of capital punishment. Another participant said that she "pulls in" contemporary examples whenever she can to dramatize particular issues. A third instructor argued in favor of the references to recent affairs on the ground that one purpose of teaching history is to give students a foundation for making critical decisions throughout their lives. Yet another participant indicated that his students tend to be narrow-minded and ignorant; by stressing the relevance of some "old" issues to the contemporary world students become aware of the timelessness of some major issues.

The next morning the chairs of the three groups reported on the discussions at their meetings. Especially noteworthy at this plenary meeting was the discussion of the latest technological improvements in the use of films. Everyone, myself included, learned a great deal about how films could be used and integrated into classroom discussions. There were also numerous comments about the usefulness of Theodore Rabb's book of essays and sources on the Renaissance and Early Modern European History. Again, there were suggestions for improvements, but the overwhelming sentiment was highly positive.

Early in the afternoon the participants were asked to make their final comments on their reactions to the workshop. The enthusiasm of the group was remarkable. The comment of one participant perhaps best sums up the views of the entire group: "My batteries have been recharged." This comment was seconded by an experienced instructor who said that she had never talked shop with so many "creative teachers." Another participant stated that the workshop provided her with a "great opportunity to rethink the Renaissance." Several teachers conceded that they had been skeptical about the usefulness of films in history courses but were now eager to introduce them into their courses. Others indicated that they had already looked over the syllabi of their colleagues and were going to make changes in their own courses. Quite a few participants recommended that some mechanism be established of keeping them abreast of the availability of films appropriate for history courses.



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I should note that while there were some slight differences in the thrust of the discussions at the two workshops I attended, the major concerns of both groups were strikingly similar. Similar, too, was the enthusiasm of both groups of teachers for the way in which the workshops were conducted and for the high intellectual level of the proceedings. Much of the credit must go to Professor Rabb, as the participants explicitly indicated at the end of the meetings. Rabb had carefully thought about the questions to be taken up, and he guided the discussions masterfully. While he encouraged certain lines of inquiry, he never cut off debate arbitrarily. Equally important, he treated the participants as colleagues, creating an atmosphere of openness and cordiality that contributed much to the success of the workshops. Quite a few of the participants made a point of telling me privately how pleased they were with the workshop and how much they appreciated Professor Rabb's thoughtful conduct of the proceedings. A few went so far as to send me letters of thanks for the workshop.

I think it would be appropriate to offer some separate comments on my site visit on November 8 to Northern Virginia Community College, Loudon Campus. Here I had an opportunity to observe the use of the film The Dissenter in a classroom, and it was gratifying to note how an imaginative teacher can arouse the interest of students who knew little about the subject. Before showing the film to the class of about twenty Ms. Meg Trott wrote a series of terms that are frequently used in the film (such as orthodoxy, heresy, ecclesiastical, excommunication, interdict, etc.) on the blackboard and asked students to define them. Many students did not understand the terms, which showed that Ms. Trott was wise to begin as she did. After defining each term she briefly discussed their significance in the context of early modern European history. In short, she provided a survey of the religious and social background of the events and issues in the film, which made it possible for the students to understand the dramatization of the religious conflicts. It was clear to me that the students were thoroughly attentive throughout the showing.

Then Ms. Trott raised a series of questions to which students responded very intelligently: Why did Luther succeed where Hus had failed? To what kinds of people did Hus and Luther appeal? Why were cities the center of dissent? How did students feel about Luther's role in the peasant revolts? Students answered the questions in part on the basis of what they had seen in the film and in part on the basis on their readings. It was a lively discussion which clearly demonstrated how good films can be intellectually stimulating.

Unfortunately, only a few students could remain behind to talk to me, but my conversation with them was extremely interesting. Two of the students were deeply troubled by what seemed to them to be a strange transformation of Luther from a dissenter who struggled against widely perceived defects in the Church into a powerful and intolerant leader of a new religious movement. The students were particularly distressed that Luther took the side of the established authorities during the peasant revolts. They found it difficult to understand that a person could at one stage in his or her life advocate liberal ideas and then become illiberal. Taking a cue from the film, I asked the students whether they could think of a person right now, someone they had



frequently seen on the news, who had undergone a similar change. It took them a couple of minutes, but it soon struck them that Boris Yeltsin had also been a champion of reform and then, when in power, had taken severe measures against his opponents in the Russian Parliament. This led us into a rather interesting discussion of how changing circumstances can produce important changes in the behavior of leaders (whether political or religious). I mentioned my exchange with the students to two of the smaller groups at the second workshop. The participants noted that films can often stimulate such discussions in the classroom.

I should also point out that in the questionnaires passed out after the end of the class the vast majority of students indicated that they believed that "films and videos are effective teaching tools for history classes," that "using films and videos in class makes learning history more enjoyable," and that "using films and videos will help me understand history better." I have sent all the questionnaires to Professor Rabb.

There is not the slightest doubt in my mind that the imaginative use of films in history classes can stimulate student interest in the subject. I am also convinced that workshops such as Professor Rabb has conducted are absolutely essential to familiarize college instructors with the use of films in history courses. The participants in the two workshops were, of course, favorably disposed to the idea of making films part of the teaching process or at least open minded on their value as teaching tools. But even they acknowledged that they needed to learn more about the technology involved in the use of films and the ways in which films could be incorporated into various history courses. No matter how exciting or visually dramatic, a film must be properly introduced by the instructor, who must know how to raise challenging questions after students have seen a film. In addition, - and I know I am repeating myself here - all the participants greatly appreciated the opportunity to exchange ideas with colleagues and with someone as knowledgeable as Professor Rabb. In my view, the project has been a striking success and I would hope that there will be additional workshops on the use of films and that it will be possible to make some arrangements for the teachers who have already attended workshops to remain in touch and to continue to exchange ideas.

If I can provide any additional information on my evaluation of the workshops and of the site visit, please do not hesitate to get in touch with me.

Sincerely yours,

Abraham Ascher
Distinguished Professor
of History

alvaham ascher

Graduate School and University Center, City University of New York

ERIC \*



MARS HILL, NORTH CAROLINA 28754

April 19, 1993

Professor Ted Rabb Department of History Princeton University Princeton, NJ 08544

Dear Ted,

Thank you very much for hosting an excellent conference on the Renaissance. It was a great opportunity for me to engage with other colleagues who share an interest in the early modern period. I would expect that the prospects for using the Renaissance telecourse in a variety of ways are now much improved. I was impressed once again by your great knowledge of the field and by the generosity with which you share it with others. I wish you the best of luck in your endeavors with future workshops. Please let me know if you would like any other follow-up from me, aside from the posting of your ad on fall workshops. With my best wishes,

Yours sincerely,

Jøn G. Crawford, Ph.D. Department of History

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January 12, 1994

Professor Theodore K. Rabb The Medici Foundation Princeton University Princeton, New Jersey 08544

Dear Ted,

The Medici Film Workshop in Boston was unquestionably the best workshop that I have ever attended. I came back with a absolute missionary zeal, buttonholing everyone to talk about film. Still I am not sated, so I have arranged to have a miniworkshop on film usage during our service week next fall. I will regrettably not have your finesse as a facilitator, but I think we can raise some consciousness in a small way.

Thanks for making it all possible.

Carol Berger





Jan. 5, 1994

## WHITMAN COLLEGE

Walla Walla, Washington 99362 (509) 527-5111

Professor Rebb:

Just a vote to tell you how valuable the Wedier Film Harkships was and longe fort the secress was due to your guidance, tolerance and genspecture.

While I am fortunate to have a large collection of videor, the evelend

a large collection of videos, the enclased those one expectly good from my they combine good visuals tothe a zound commentary and a believe ferfective of politics, religion a culture.

Doubld P. King



North Campus

April 19, 1993

Dr. Theodore K. Rabb Executive Director The Medici Foundation Department of History Princeton University Princeton, NJ 08544

Dear Dr. Rabb:

Congratulations on the occasion of a highly successful Renaissance Tele-course Workshop this past weekend in Atlanta. You certainly demonstrated that historians who are dedicated to teaching can be workaholics in a conference setting. But you also demonstrated that your leadership in the development of top notch historical print and video media is proving worthwhile at numerous teaching and learning levels through various technologies. Not bad for a Renaissance scholar, I would say.

Thanks for being a role model scholar, educator, entrepreneur: we appreciated your many facets at work in helping each of us advance our knowledge and understanding of the Renaissance, while improving our teaching strategies and methods. If all your workshops are so lively and productive at intended and additional levels, your investors should be doing handstands and your publishers should do cartwheels. So many scholars are stiffs when it comes to the human relations that advances scholarship into learning through teaching.

Enclosed is a copy of a memo that I am circulating at our college. I thought you would enjoy seeing how the experience was interpreted here. I hope the Georgia Association of Historians follows up on the IBM suggestion, as well as perhaps includes our Professor Ruth Smith on their program later this year. You may want to involve Professor Smith in one of you Fall workshops - from a content and technology viewpoint, she is impressive.

Enclosed are my final documents. Let me know how to be supportive of your extraordinary initiative in the future. Alex Gancedo and I wish you the very best for sontinued success.

Michael J. Lenachan

Chairperson, History/Political Science Department

ERIC Full Toxet Provided by ERIC



# Piedmont Technical College

BOX 1467 • GREENWOOD, SOUTH CAROLINA 29648-1467 • TELEPHONE (803) 941-8324 • FAX (803) 941-8555

December 23, 1993

Dr. Theodore K. Rabb Department of History Princeton University Princeton, New Jersey 08544 Dear Dr. Rabb,

I would like to tell you how much I enjoyed your program on the role of film in teaching Renaissance history. The workshop was very well organized and I felt you did an excellent job in presenting the material. I also enjoyed meeting so many interesting people from all over the United States and learning the techniques they use to motivate their students.

As I told you at the conference I have used film extensively in my classes since 1985. This semester I taught a section of Western Civilization Part 1 and Western Civilization Part 2. I am attaching a list of the films I used in both courses along with the class evaluations. I hope you will find this information useful.

Again, I would like to thank you for introducing me to your excellent film series and I assure you I will be using them in my classes in the future.

Respectfully yours,

Patrick J. Brennan

Chairman, History Department

#### MACALESTER COLLEGE 1600 GRAND AVENUE SAINT PAUL, MINNESOTA 55105 612-696-6377

2 December 1993

Professor Theodore K. Rabb Department of History Princeton University Princeton, New Jersey 08544

#### Dear Professor Rabb:

I'm writing primarily simply to thank you for including me in the workshop on the Renaissance telecourse in California last month. There were a couple of things I wanted to say that time didn't allow so I take the liberty of saying them here.

First, I don't know whether your interest in the topic of film and history will endure past the completion of these workshops, but assuming that it does I thought you might be interested to know that there will be one or more sessions devoted to the instructional use of film at the next 16th Century Conference. Next year's meeting is to be held in Toronto.

Second, I wonder if you or colleagues you worked with on this project have ever considered arranging for there to be Office of Education or, more likely, NEH sponsored summer workshops on the topic of the instructional use of film in history courses? It seems to me like a wonderful subject for a summer seminar both for secondary and college instructors. Indeed, a paired set of such seminars might work very well. I can certainly imagine that you wouldn't be interested in doing this personally, but I have little doubt that you have colleagues and associates who would be willing to do so with your support and encouragement. I have no doubt whatsoever that such a project would be well worth the effort. I know how much I've enjoyed the ones I've directed or participated in, and this is a far more promising topic on the face of it. Please do give the idea some thought.

In any case, let me conclude by saying again that it was a genuine pleasure to participate and that is largely due to the gracious fashion in which you directed the affair. Thanks for the opportunity to participate.

Paul Soln

Paul Solon

Professor of History



MACALESTER COLLEGE PROVIDENCE COLLEGE PROVIDENCE, RHODE ISLAND 02918-0001

History Department

Dr. Theodore Rabb The Medici Foundation Department of History Princeton University Princeton, New Jersey 08544

Dear Ted,

I would like to thank you for the rewarding experience of the Renaissance Telecourse Workshop in Boston last Saturday. particularly enjoyed the congenial scholarly atmosphere which facilitated our easy interchange of ideas. The workshop emphasized both the theory and practice of using film and video which I think will prove very beneficial for my classes.

I have enclosed a copy of my expenses and receipts for reimbursement by the Medici Foundation. I hope that if indeed your sources of funding support such an endeavor, we could have a follow-up workshop of all two hundred participants where some of the issues raised last Saturday could be discussed in even greater depth. Such a conference might be extremely useful for those who have begun to implement some of the techniques described in our meetings and desire to evaluate their experiences in the classroom with others.

Once again, thank you for giving me the opportunity to participate in the workshop.

Sincerely yours,

Constance M. Rousseau Assistant Professor

of History



2342 Pine St Boulder, CO 80302 November 18, 1993

Dr. Theodore Rabb Department of History Princeton University Princeton, NJ 08544

Dear Dr. Rabb:

I wanted to tell you again how much I benefitted from the recent "Renaissance" Conference in San Francisco. The stimulus from colleagues was invigorating, and I brought home a sense of purpose and resolve to approach my classes with creativity and filled with visual images. I had looked at films as a "necessary evil", but something that interfered with the real teaching that should be done. After the discussions, I am convinced that films add a dimension that cannot be achieved only with the spoken or written word.

Since I am an adjunct faculty member, I am not often included in conferences of this type. We are left to flounder along with little, if any, peer stimulus. Unfortunately, the move to more and more adjunct faculty is an unhealthy situation in this country, where neither teachers nor students benefit. So, from this perspective, I am especially grateful that I had the opportunity to attend the conference.

Thank you for your input and guidance. I really enjoyed meeting you.

Sincerely,

Betty Anderson



Hear Professor Robb,

Finals are over and I've turned in my opodes—

now I want to take the opportunity to thank you

for including me and Richard Boldwin in the

Medici Foundation's Remaisance workshop in Boston.

Medici Foundation's Remaisance workshop in Boston.

It was most Stimulating and we plan to devote a

pession of our Ilorida Historian's Conference to the

theme of our workshop (as I indicated to you

via telephone)! Please let me know of any way

en very interested in attending future workshops.

Hous Hoppy Holidays!

Sincerely, Virginia York The William Paterson College of New Jersey, Wayne, New Jersey 07470 • (201) 595-2330



April 30, 1993

Professor Theodore Rabb The Medici Foundation Department of History Princeton University Princeton, NJ

Dear Ted:

Enclosed please find, with apologies, the two cassettes I should have returned to you at Philadelphia but which, unfortunately, I left behind accidentally here in Miami. I trust this will not inconvenience you next road show.

Thank you once again for what turned out to be a very memorable two days full of the best that civilized fellowship has to offer. I treated myself to a further showing of the tapes--crime did pay this time--and am, more than ever, deeply impressed by their overall quality, sensitivity, and appeal. I expect the telecourse will have a long and useful life.

Again, cheers, and continued good fortune with this excellent project.

Miguel A. Bretos



Dear Ted:

W. C. LUBENOW

Many thanks for the opportunity to participate in the telecourse conference this past weekend in Fhiladelphia. I learned much and it was a pleasure to meet so many interesting colleagues.

Yours sincerely,

Charles T. Evans
Division of Humanities
Northern Virginia Community College
1000 Harry Flood Byrd Hwy.
Sterling, VA 20164

Professor Theodore Rabb Princeton University

Thanks again for the lively and interesting seminar. Enclosed please find my list of films that I have used in my Western Civ classes. I've divided the list into commercial films and PBS or documentary films. I've also enclosed an envelope so that I can get a copy of the list when it is finally completed.

I've already informed one friend of mine about your upcoming workshops in the fall. He (John Hayden) is at Southwestern Oklahoma University and would probably be interested in the Dallas location. Another person to whom you might send some information is Jena Gaines who is in the History Department at Mt. Holyhoke College in South Hadley, CT. She is both a woman and black.

Again thanks.

Charlie Evans

( Senti Euros

ROBERT ROGERS
HISTORY INSTRUCTOR

5-20-93

Dear Dr. Rebt,

The more I reflect on the workshop in atlanta the more I realize its atlanta the more of realize its would importance in an everchangen would importance in an everchangen would be education. Thank you so much a education me to participate. I was one of those people who made very one of those people who made very little use of film in my closeer so I do not have any suggestions. I do, however want to get the list of flow from the others. Please send that to me when it is available. I have given the flyer to one of my former student who now teaches history at Cleveland Community College. The indicates a great

Sincerely

William K. Kozen

SOTHERMAL

COMMUNITY COLLEGE



June 8, 1993

Theodore K. Rabb Medici Foundation/Department of History Princeton University Princeton, New Jersey 08544

Dear Professor Rabb:

Thank you for sending the check for expenses and the honorarium for attending the Renaissance telecourse workshop. I appreciated the opportunity to participate and especially the chance to discuss the use of films in teaching with such an experienced group of college and university professors. I found the workshop quite helpful and thought activities flowed very smoothly with a good balance between presentations of the Telecourse material and the group discussions.

Enclosed is a brief list of films I have found most useful in teaching Western Civilization. I am including a self-addressed envelope for use in mailing the final compilation of lists submitted by participants.

I will be happy to contact other faculty who may be interested in attending the Fall workshop and encourage them to apply.

Since your contributions were so important in making the workshop possible and successful, I'd like to express my special appreciation for your vision in conceiving the project and your perseverance in making it happen. I hope future workshops are as enjoyable and productive as the one in Chicago last January.

Sincerely, Sister Martha Smith

Sister Martha Smith, Ph.D.

Professor of History

AVILA COLLEGE

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## Announcing a Series of Workshops on Using Film in the Classroom

## Based on the 5-part PBS series Renaissance

Sponsored by the Fund for the Improvement of Postsecondary Education (FIPSE) of the U. S. Department of Education, three regional two-day workshops, designed for courses in Western or World Civilization, Early Modern Europe, or Europe since the Renaissance, will be held at various sites around the USA during the Fall of 1993. In each region, 35 faculty from community colleges and small four-year colleges will be invited to attend. The workshops, to be led by scholars who have helped prepare the series, will be opportunities for exchanging ideas about the use of films in the teaching of political, social, and intellectual history. FIPSE will subsidize the cost of attending the workshop, though a modest sharing of travel expenses may be required. The tentative locations of the Fall workshops are Boston, San Francisco, and Houston.

Please note: Participation is limited to teachers of history at community colleges or at four-year colleges with an enrollment of no more than 2,500 undergraduates.



For an application, please write to: Regina A. Maguire The Medici Foundation / Department of History Princeton University / Princeton, NJ 08544

Advertisement copy, run in: The Sixteenth Journal Renaissance Quarterly The History Teacher The Humanist



ID# (1)

Dear Faculty Member:

Before you begin, we would like to emphasize how important it is to be candid in your responses to the questions we will be asking you. Your responses will assist in the development of these materials for classroom use.

Do not put your name on this questionnaire. All responses are confidential.

Thank you again for your help!

Research Communications, Ltd.



1.	Are you with a:
	(A) High School (B) Two-year College (C) Four-year College
2.	Which <b>ONE</b> of the following <b>BEST</b> describes your current position?
· -	<pre>(A) High School teacher(B) College instructor(C) College assistant professor(D) College associate professor(E) College professor</pre>
3.	Do you serve on a curriculum committee?
	(A) No (B) Yes
4.	How often do you use film, broadcast television, or videotapes in the classroom for an average course?
	(A) Never(B) Once every few semesters(C) Once a semester(D) A few times a semester(E) Monthly(F) Weekly
5.	In your own words, what are the barriers to using films in history courses?



# ANSWER THE FOLLOWING QUESTIONS FOR BOTH THE HOUR AND HALF-HOUR VERSIONS OF THE FILMS.

6.	The approach used in the European History in this	ne films is a good way to teach period.
	Hour-long Format	Half-hour Format
	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree (E) Strongly Agree	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree (E) Strongly Agree
7.	Using the films as part on this period of historefort on my part.	of the requirements for a course y would involve too much time and
	Hour-long Format	Half-hour Format
	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree (E) Strongly Agree	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree (E) Strongly Agree
<b>8.</b>	I don't think films of tools for history course	this type are effective teachings.
	Hour-long Format	Half-hour Format
	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree (E) Strongly Agree	(A) Strongly Disagree (B) Disagree (C) Cannot Decide (D) Agree (E) Strongly Agree
9.	How effectively did the commentary?	programs use expert opinion and
	Hour-long Format	Half-hour Format
	(A) Not at all _(B) A little _(C) Somewhat _(D) Very	(A) Not at all (B) A little (C) Somewhat (D) Very



10.	othe	would you compare er films you use in films in class)	the qual class? (I	ity of the Leave blank	programs to if you don't
	H	our-long Format	На	lf-hour Form	nat
	_(B)	Worse The same Better	(A) (B) (C)	Worse The same Better	
11.	How	would you rate the	overall qu	ality of the	programs?
	H	our-long Format	Ha	lf-hour Form	nat
	_(A) _(B) _(C) _(D)	Poor Fair Good Excellent	(A) (B) (C) (D)	Poor Fair Good Excellent	
ANSW	ER T	HE FOLLOWING QUESTION	NS FOR THE	FILMS OVER	ALL.
12.	pro	visual images that grams would help stu complexities of Eur	dents to a	appreciate a	nd understand
	-(D) -(B)	Strongly Disagree Disagree Cannot Decide Agree Strongly Agree		·	
13.	aro	is too difficult tund films that covertory.	to organiz er extens	ze and prep ive periods	oare lectures of European
	_(B) _(C) _(D)	Strongly Disagree Disagree Cannot Decide Agree Strongly Agree			



### ANSWER THESE QUESTIONS FOR THE MATERIALS AS A WHOLE.

14.	How helpful do you think the materials would be for introductory students?
	_(A) Not at all _(B) A little _(C) Somewhat _(D) Very
15.	For an introductory course at your institution, how would you rate the amount of material covered?
	_(A) Much too little _(B) Too little _(C) Just about right _(D) Too much _(E) Much too much
	For an introductory course at your institution, how would you rate the difficulty level of the student print materials?
	_(A) Much too easy _(B) Too easy _(C) Just about right _(D) Too difficult _(E) Much too difficult
17.	In terms of <b>academic content</b> , how appropriate or inappropriate would all of the materials be for your courses?
	_(A) Very inappropriate _(B) Somewhat inappropriate _(C) A little inappropriate _(D) Neither inappropriate nor appropriate _(E) A little appropriate _(F) Somewhat appropriate _(G) Very appropriate
18.	How informative or uninformative do you think <b>STUDENTS</b> would find the materials?
	_(A) Very uninformative _(B) Somewhat uninformative _(C) A little uninformative _(D) Neither uninformative nor informative _(E) A little informative _(F) Somewhat informative _(G) Very informative



19.	Overall, how effectively did these materials present the relevant issues and information about European History from 1300 to 1700?
	_(A) Not at all _(B) A little _(C) Somewhat _(D) Very
20.	Overall, how well did the films and the print materials complement each other?
	_(A) Not at all _(B) A little _(C) Somewhat _(D) Very
21.	How well did the approach correspond with the way you teach this period of history?
	_(A) Not at all _(B) A little _(C) Somewhat _(D) Very
22.	Based upon the materials you have reviewed, for what level course are they MOST appropriate?
	_(A) Introductory undergraduate _(B) Intermediate undergraduate _(C) Advanced undergraduate _(D) Graduate _(E) More than one of the above
23.	Would you use these materials in a course on: (Please check all that apply)
	_(A) Western Civilization _(B) World Civilization _(C) European History _(D) Renaissance and early Modern History
24.	Based on the materials you have reviewed, would you recommend them to other colleagues at your institution?
	_(A) No _(B) Yes



ID#	(2)

Dear Faculty Member:

Again, we would like to emphasize how important it is to be candid in your responses to the questions we will be asking you. Your responses will assist in the development of these materials for classroom use.

Do not put your name on this questionnaire. All responses are confidential.

Thank you again for your help!

Research Communications, Ltd.



# ANSWER THE FOLLOWING QUESTIONS FOR BOTH THE HOUR AND HALF-HOUR VERSIONS OF THE FILMS.

1. The approach used in the films is a good way to teach

	European History in this	period.
	Hour-long Format	Half-hour Format
	(A) Strongly Disagree	(A) Strongly Disagree
	(B) Disagree	(B) Disagree
	(C) Cannot Decide	(B) Disagree (C) Cannot Decide (D) Agree
	(D) Agree	(D) Agree
	(E) Strongly Agree	(E) Strongly Agree
2.	Using the films as part on this period of histo effort on my part.	of the requirements for a course ry would involve too much time and
	Hour-long Format	Half-hour Format
	(A) Strongly Disagree	(A) Strongly Disagree
	(B) Disagree	(B) Disagree
	(C) Cannot Decide	(B) Disagree (C) Cannot Decide (D) Agree
	(D) Agree	(D) Agree
	(E) Strongly Agree	(E) Strongly Agree
3.	I don't think films of tools for history course	this type are effective teaching s.
•	Hour-long Format	Half-hour Format
	(A) Strongly Disagree	(A) Strongly Disagree
	(B) Disagree	(B) Disagree
	(C) Cannot Decide	(C) Cannot Decide
	(D) Agree	(D) Agree
	(E) Strongly Agree	(E) Strongly Agree
4.	How effectively did the commentary?	e programs use expert opinion and
	Hour-long Format	Half-hour Format
	(A) Not at all	(A) Not at all
	(A) Not dt dll (B) A little	(B) A little
	(C) Somewhat	(C) Somewhat
	(D) Very	(D) Very
		· .



5.	films	uld you you use <b>in clas</b> s	in clas	the quality se? (Leave	of th	e pro	grams <b>you</b> d	to ot	her use
	Hou	r-long F	ormat	. H	alf-hou	ur Foi	mat		
	(A) W (B) T (C) B	orse he same etter		(A	) Worse ) The s ) Bette	same			
6.	How wo	uld you	rate the	overall qu	ality o	of the	prog	rams?	
	Hou	r-long F	ormat	H	lalf-hou	ur For	mat		
	(A) P (B) F (C) G (D) E	air	: · · · · ·	(A (E (C	) Fair	llent			
ANS	WER THE	FOLLOWI	NG QUESTI	ONS FOR TE	E FILM	B OVE	RALL.		
7.	progra	ms would	help st	the film udents to opean Hist	apprec	iate .	and u	nderst	the and
	(D) A	trongly isagree annot De gree trongly	Disagree ecide Agree						
8.	It is around Histor	films	ifficult that cov	to organi ver extens	ze and	d pre eriods	pare of	lectu Europ	ires Dean
	(B) D (C) C _(D) A	trongly isagree annot De gree trongly	Disagree ecide Agree						



#### ANSWER THESE QUESTIONS FOR THE MATERIALS AS A WHOLE.

9.		elpful do you think the materials would be for ductory students?
	(B)	Not at all A little Somewhat Very
10.		an introductory course at your institution, how would rate the amount of material covered?
	(B) (C) (D)	Much too little Too little Tust about right Too much Much too much
11.	you	an introductory course at your institution, how would rate the difficulty level of the student print rials?
_	—(B) —(C) —(D)	Much too easy Too easy Tust about right Too difficult Much too difficult
12.	ina	terms of <b>academic content</b> , how appropriate or propriate would all of the materials be for your ses?
	(B) (C) (D) (E) (F)	Very inappropriate Somewhat inappropriate A little inappropriate Weither inappropriate nor appropriate A little appropriate Somewhat appropriate Very appropriate
13.		informative or uninformative do you think <b>STUDENTS</b> if ind the materials?
	(B) (C) (D) (E) (F)	Very uninformative Somewhat uninformative A little uninformative Neither uninformative nor informative A little informative Somewhat informative Very informative



14.	Overall, how effectively did these materials present the relevant issues and information about European History from 1300 to 1700?
	_(A) Not at all _(B) A little _(C) Somewhat
	_(D) Very
15.	Overall, how well did the films and the print materials complement each other?
	_(A) Not at all _(B) A little _(C) Somewhat _(D) Very
16.	How well did the approach correspond with the way you teach this period of history?
	_(A) Not at all _(B) A little _(C) Somewhat _(D) Very
17.	Based upon the materials you have reviewed, for what level course are they MOST appropriate?
	_(A) Introductory undergraduate _(B) Intermediate undergraduate _(C) Advanced undergraduate _(D) Graduate _(E) More than one of the above
18.	Would you use these materials in a course on: (Please check all that apply)
	_(A) Western Civilization _(B) World Civilization _(C) European History _(D) Renaissance and early Modern History
19.	Based on the materials you have reviewed, would you recommend them to other colleagues at your institution?
	_(A) No _(B) Yes



20.	How effective was the workshop in giving you ideas about using the films in the classroom?
	_(A) Not at all _(B) A little _(C) Somewhat _(D) Very
21.	How effective was the workshop in overcoming some of the barriers you mentioned earlier about using films in history courses?
	_(A) Not at all _(B) A little _(C) Somewhat _(D) Very
22.	How much more or less likely are you to use these materials in your courses after attending the workshop?
	_(A) Much less likely _(B) Less likely _(C) About the same _(D) More likely _(E) Much more likely



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#### STUDENT SURVEY

#### Dear Student:

The following survey asks you to provide us with background information and your feelings and opinions about the use of films and videos in the classroom. To respond to each question, please circle the appropriate number that corresponds to your answer. Select only **ONE** answer to each question. Thanks for your help!

- 1. What is your gender?
  - 1 Female
  - 2 Male
- 2. How old are you?
  - 1 18-22 years of age
    - 2 23-34 years of age
    - 3 35-49 years of age
    - 4 50-64 years of age
    - 5 65 years of age or older
- 3. Is the European or World History class you are taking part of a:
  - 1 Two-year program
  - 2 Four-year program
- 4. Which of the following BEST describes your enrollment status?
  - 1 High school student
  - 2 Freshman in college
  - 3 Sophomore in college
  - 4 Junior in college
  - 5 Senior in college
  - 6 Post-graduate student
  - 7 Not currently enrolled in credit program
- 5. Are you a history major?
  - 1 No
  - 2 Yes
  - 3 Have not declared a major yet
- 6. To which ONE of the following ethnic groups do you belong?
  - 1 Asian or Asian-American
  - 2 Hispanic or Spanish-American
  - 3 Black or African-American
  - 4 White or Anglo
  - 5 Other (Specify)



7. What is the highest academic degree you hope to achieve?
1 None
2 Associate Degree
3 Bachelor's Degree
4 Master's Degree
5 Doctoral Degree
6 Other professional degree
3. Have you ever taken:
1 A telecourse
2 A correspondence course
3 An audiocourse
4 More than one of the above
5 None of the above
9. On average, how frequently do you watch documentary programming on public television, other broadcas stations, or cable services like A&E, Discovery, etc.?
1 Never
2 Once a month
3 2-3 times a month
4 Once a week
5 2-6 times a week
6 Daily
10. In general, how much do you like studying history?
1 Not at all
2 A little
3 Some
4 A lot
11. How interested are you in the topic of European or World History?
1 Not at all
2 A little
3 Somewhat
4 Very
12. How interested are you in watching a documentary series on European or World History?
1 Not at all
2 A little
3 Somewhat
4 Very
13. How interested are you in watching a documentary series on the topic of European History from 1300 to 1700?
1 Not at all
2 A little
3 Somewhat
4 Very



# THE FOLLOWING QUESTIONS HAVE NO RIGHT OR WRONG ANSWERS. PLEASE CIRCLE THE NUMBER WHICH BEST DESCRIBES HOW STRONGLY YOU AGREE OR DISAGREE WITH EACH STATEMENT.

	,	Strongly Disagree	Disagree	Neither	Agree	Strongly Agree
14.	It is too difficult to take notes from films and other types of video programs that are used in class.	1	2	3	4	5
15.	There is too much information to absorb from films and other types of video programs that are used in class.	1	2	3	4	5
16.	Films and videos are effective teaching tools for history classes.	1	2	3	4	5
17.	I think using films and videos in class will take away from my ability to learn history.	1	2	3	4	5
18.	I don't think I want to take any more history courses.	1 '	2	3	4	5
19.	History is a useful and worthwhile subject.	1	2	3	4	5
20.	I would rather hear a lecture or read a chapter on History than to watch a film on the subject.	1	2	3	4	5
21.	Using films and videos in class makes learning history more enjoyable.	1	2	3	4	5
22.	I would like to continue taking history courses all the way through college.	1	2	3	4	5
23.	I have enjoyed history classes in the past and have looked forward to studying history this year.	1	2	3	4	5
24.	History is enjoyable and stimulating to me.	1	2	3	4	5
25.	Using films and videos will help me understand history better.	1	2	3	<b>.</b>	5
26.	Instructors who use films and videos in class are not as prepared to teach as those who don't.	1	2	3	4	5
27.	Information from films and other videos is not as importar as information from lectures and textbooks.	nt 1	2	3	4	5
28.	Most films and videos are usually not relevant to the specific information being covered in class.	1	2	3	4	5
29.	I tend to "tune-out" when films and other videos are used in class as teaching tools.	1	2	3	4	5
30.	Using films and videos in class is an effective way to teach history.	1	2	3	4	5

THANKS AGAIN FOR YOU FOR YOUR HELP!



#### The Medici Foundation Board of Directors

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Dr. Robert Wedgeworth, University of Illinois, Urbana-Champaign

Appendix VII

## The Medici Foundation



Director: Theodore K. Rabb
Department of History
Princeton University
Princeton, NJ 08544-1017 USA
Telephone: (609) 258-4994
Fax: (609) 258-5382



he Medici Foundation is a non-profit educational enterprise, created in 1984 for the purpose of promoting multimedia educational ventures. It is governed by an international board of academics, educational administrators, public figures, and media professionals. Medici is dedicated to the following aims:

- to foster and promote the arts by sponsoring literary, dramatic, cinematic, and artistic works; and
- ◆ to acquire, help finance, produce, direct, and commission such works for distribution, display, and exhibition to the general public including — but not limited to television, theaters, and classrooms.

Medici produced the five-part film series, RENAISSANCE, which aired on the Public Broadcasting System (PBS) in early 1993 and was nominated for an Emmy in 1994. In addition to producing the series, the Foundation also raised the funds for the project from corporate, government, and private sponsors.

since its founding, Medici has administered over \$4 million in funds and has been involved in several film enterprises, including the 17-part telecourse, ORIGINS OF THE MODERN WEST, which was released in the fall of 1993.



Medici's experience and commitments reflect its prime focus, which is on the creation of television and other visual materials that will appeal to general audiences and also serve educational purposes. It seeks to encourage the highest scholarly and production standards in such undertakings, for which it is prepared to act as both fund raiser and administrator.



Although it does not subsidize productions directly, Medici is prepared to join with scholars and producers to secure funding for projects that it will administer. The Foundation's offices are located at Princeton University.



Board of Directors

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Sir James Murray
Professor Theodore K. Rabb
Ronald S. Taft, Esq.
Dr. Robert Wedgeworth



## The Medici Foundation

Department of History Princeton University Princeton, New Jersey 08544 USA Telephone (609) 258-4994 Fax (609) 258-5382

## The Medici Foundation APPLICATION FOR RENAISSANCE TELECOURSE WORKSHOPS

Name and Position: College Address:			
•			
Phone: (Office)	(Home)	(Fax)	

1. What courses in or related to European History 1300-1700 do you teach? Please indicate the number of years you have taught each course.

2. Please indicate briefly what elements of the teaching of these subjects you would like to see addressed at these workshops. In particular, please outline how you use films in your classes at present (if at all); how effective you find them; and what aspects of their use you wish to explore.

3. What do you hope to gain from the workshops?



4	. Which of the following best describes the course you teach? (Please check
	Renaissance and Early Modern European History Western Civilization World Civilization
F P (of	The following are the sites and dates for the three weekend workshops this all. Each Workshop will run from noon Saturday through Sunday afternoon. lease mark the site nearest you with a "l."  If that weekend is not possible for you, we may be able to enroll you at one of the other Workshops, but only if you agree to pay the difference in the air are. In that case, please mark the alternative site with a "2" in addition to earking the closest site with a "1.")
	October 16-17 Dallas
	November 13-14 San Francisco
	December 11-12 Boston
6	. To complete your application, please enclose the following 3 documents:
* *	Syllabus/reading list for any course you teach in which the Renaissance Telecourse could be used; please highlight the primary materials (documents, works of art, etc.) you find particularly effective in the classroom
	Please ensure that this application, with accompanying documents, reaches us at the following address
	AS SOON AS POSSIBLE
	Regina A. Maguire The Medici Foundation Department of History Princeton University Princeton, N. J. 08544-1017
	Invitations to applicants who are admitted to the Workshops will include more detailed information about scheduling and activities
Ι	have read the information sheet and agree to the terms of participation.
_	(signature)(date)



The Medici Foundation, with the support of the Fund for the Improvement of Postsecondary Education of the U.S. Department of Education (FIPSE), is sponsoring six regional Workshops, whose purpose is to discuss the classroom uses of the RENAISSANCE Telecourse with professors who teach at Community Colleges and small four-year colleges (with under 2500 students). The Telecourse includes a textbook and a set of primary sources that accompany 13 half-hour films derived from the five-part RENAISSANCE series that was broadcast by PBS early in 1993.

DATES & LOCATIONS: The first three Workshops were held in Chicago, Atlanta, and Philadelphia in Spring 1993. The remaining three Workshops will be held in Dallas, San Francisco, and Boston on weekends in October, November, and December 1993. Travel distance will determine how we assign participants to specific Workshops. Please indicate on the application form which Workshop will be the most appropriate for you.

YOUR PARTICIPATION: These Workshops demand your active participation. Prior to the Workshop you will receive cassettes from the 13-part film component of the Telecourse, and a copy of the accompanying textbook -- Origins of the Modern West, by Theodore K. Rabb, which includes primary sources edited by Sherrin Marshall. You should view and study these materials, and give preliminary thought to the ways they could be used in your classes, prior to your arrival. In addition, please bring forty copies of your own course outlines/syllabi, so that these can be shared with other participants but also to enable the process of adapting them to the Telecourse to begin during the Workshop.

HONORARIUM AND COSTS: The Medici Foundation will provide you with a modest honorarium for attending the Workshop. In addition, it will cover the costs of your hotel (though we may have to charge you the difference if you prefer a single room) for Saturday night; four meals (from lunch Saturday through lunch Sunday); and up to \$250 toward travel. It is important that you assure us, in your application, that you will cover any amount above \$250 that you incur for travel costs. Reduced fares will be available from a travel firm for those coming by air; the firm can also arrange favorable hotel rates if you wish to stay additional nights.

TENTATIVE SCHEDULE (for further details, see description overleaf):

#### **SATURDAY**

12:00 (noon) Arrival, registration

12:30-6:00 pm First two Plenary Sessions

6:15 pm Dinner

7:30-10:00 pm Three Group Sessions to discuss course structures

#### **SUNDAY**

8:00-9:30 am Breakfast and Third Plenary Session

9:45-12:45 Three group sessions/preparation of conclusions

1:00-5:00 pm Lunch and final Plenary Session: Group reports and discussions



#### STRUCTURE OF THE WORKSHOPS:

At the Plenary Sessions, the leaders of the Workshop (who will include the principal historian of the RENAISSANCE SERIES, Theodore Rabb) will lead discussions of general issues having to do with the use of films in the classroom.

Among the issues that may be raised are:

- 1) How can one get students to take film seriously?
- 2) What kind of technologies (e.g., CD-ROM) would make films more effective?
- 3) Should one treat documentaries and feature films differently?

These are only suggestions, because the agenda will not be strictly laid out in advance. The very purpose of the discussion will be to explore the varied ways films and film segments can be used, and the variety of questions they may prompt -- in other words, it will be both a substantive and a pedagogic inquiry.

The participants will be divided into three groups, each of which will meet separately, so as to make possible more detailed and informal discussion. The purpose is not to bring together people who teach a particular kind of course or at a particular kind of institution. Rather, they are designed to bring together people of different backgrounds and interests for an exploration of issues of common interest. At the final session of the Workshop, the three groups will summarize their findings for their colleagues.

The aim is to encourage a fruitful interchange amongst a group of professors who will have many shared concerns. Since the members of the Workshop will receive copies of every class syllabus/reading list brought by their colleagues at Registration, this process will begin at the very outset. In particular, we expect special attention to be given (a) to the primary sources (documents, works of art, etc.) that are regarded as notably effective teaching materials, and (b) to the ways of connecting them with films.

#### NOTE

THE APPLICATION DOCUMENTS MUST REACH US AT THE FOLLOWING ADDRESS

#### AS SOON AS POSSIBLE

Regina A. Maguire
The Medici Foundation
Department of History
Princeton University
Princeton, N. J. 08544-1017

I	have	read	the	information	sheet	and	agree	to	the	terms	of	participati	on.
				_			(sign	atu	re)				(date)



FEATURE FILMS

USEFUL IN

HISTORY

CLASSES

The Medici Foundation
History Department
129 Dickinson Hall
Princeton University
Princeton, NJ 08544-1017



#### Feature Films Useful in History Classes

FILM: THE AGONY AND THE ECSTASY

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: A 20th c. American in Rome. Useful in a Renaissance History class or "History on Film" class. Useful as a vehicle for examining the question, "How well does film work as a vehicle for portraying history?" (Craig Harline)

FILM: THE AGE OF THE MEDICI

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: Realism. Rossellini's vision of realism/attempt to make a historical film as "real" as possible. Useful for examining the question of what realism is. (Craig Harline)

FILM: ALL QUIET ON THE WESTERN FRONT SOURCE: SOCIAL STUDIES SCHOOL SERVICES

USES & PROBLEMS: Excellent on trench warfare. (131min)

(Margaret Telford)

FILM: ANCIENT LIVES (ANCIENT EGYPT)

SOURCE: FILMS FOR THE HUMANITIES AND SCIENCES

USES & PROBLEMS: It is an eight-part series dealing with daily life in

Ancient Egypt. The episodes are specialized in their content.

(John E. Roberts Jr.)

FILM: ANNE OF THE THOUSAND DAYS

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: Deals with the individual's place in history and questions of how much impact the individual has in the course of history. Film could be useful in a class on the Reformation. (Craig Harline)

FILM: ART OF THE WESTERN WORLD SOURCE: ANNENBERG (1-800-LEARNER)

USES & PROBLEMS: Excellent art history survey. Good maps and architectural diagrams, not boring. Conveniently divided into 30-minute segments, which also may be combined for a 60-minute showing. (Beverly Elson)

USES & PROBLEMS II: Excellent overview of the art of the period. Narrator is enthusiastic and knowledgeable. Segments break up nicely into half-hour segments. Only problem which is certainly remediable if I thought it that important: my students use the Cambridge History of Art texts (The Middle Ages and the Renaissance) which they read independently. The film series tends to focus on art and artists other than those featured in the texts. Come to think of it, this should be seen as a major plus, not a problem. (Carol Berger)

FILM: BARRY LYNDON

SOURCE: FEATURE FILM, DIRECTOR STANLEY KUBRIK

USES & PROBLEMS: Use the first ten minutes or so from the card game to dancing with soldiers. This segment of the film shows costume, sexuality, manners, gentlemanly warfare, women of 18th century Europe. (Lisa Lane)



200

FILM: BECKET

SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS

USES & PROBLEMS: Overacting by Peter O'Toole as Henry II and Richard Burton as Becket, but the film does help students in medieval history courses to envision the clash between church and state. (John Burney) USES & PROBLEMS II: It can be used when dealing with English Medieval history or explaining Church-State relations during this era. (J. E. Roberts, Jr.)

USES & PROBLEMS III: Dated; parts not true to history, but ending scene of "murder in the cathedral" is always worth showing. (Nancy Bjorklund)

FILM: BIRTH OF A NATION [Griffith]
SOURCE: MAIL ORDER VIDEO CATALOGS

USES & PROBLEMS: Outstanding way to demonstrate in one class (using excerpts): a) the historical problem of reconstruction, b) the fatal effect on popular historiography that U.S. films have had and still have.

FILM: THE BLACK DEATH SOURCE: TIME LINE SERIES

USES & PROBLEMS: "You are there" format. OK, however the clever advertisements that break in and the news story report diminish the serious tone. (Deanna Krehbiel)

FILM: BLACK ORPHEUS

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: This rhythmic Brazilian classic is a wonderful way to demonstrate Latin American culture as a synthesis of European, African, and South American indigenous cultures. After students have studied classical western culture, they really appreciate the allusion made to Greek Myth. They begin to appreciate their own cultural literacy and their ability to appreciate art with greater understanding as a result of their study of history. The problems of over-urbanization in developing countries are also evident. (Anita Pilling)

FILM: THE BLACK ROBE

SOURCE: FEATURE FILM ON VIDEO

USES & PROBLEMS: The first 30 or so minutes of this film illustrate the different roles of Native American women and European women (portrayed in a few flashbacks) in the age of French exploration. (Frances Harmon)

FILM: BREAKER MORANT SOURCE: BLOCKBUSTERS

USES & PROBLEMS: Unit on Imperialism - deals with Boer War and injustices within framework of war. (115min) (Margaret Telford)

FILM: BROTHER SUN, SISTER MOON

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: A Zeffirelli feature film to illustrate the contrast between Francis of Assisi representing a new vision of Christianity and the Papal Court as status quo. Alec Guiness is magnificent as Pope Innocent III who is ultimately sympathetic to the prophetic beggar. (Frances Harmon)

USES & PROBLEMS: Could be used in a course on Medieval Europe, or Medieval or European Christianity. Feels like a 1960s movie, with ST. Francis as hippie. Good for dealing with issues of how present context impacts on depiction of the past. (Craig Harline)



FILM: BRUGES

SOURCE: INTERNATIONAL FILM BUREAU

USES & PROBLEMS: This has uses for both Medieval and Renaissance periods. Wonderful photography, architecture, art. (D. P. King)

FILM: BULLFIGHT, PART I

SOURCE: EDUC. VIDEO NETWORK INC. 1404 19TH ST, HUNTSVILLE, TX 77340 USES & PROBLEMS: This two-volume production answers every question concerning bullfights. When studying ancient Crete and Greece, we discuss the bull cults and the impact they had on the development of Mediterranean culture. The first volume is filled with fascinating information that traces the history from Crete, Greece, and Rome, to Modern Spain and Portugal. (Anita Pilling)

FILM: THE CABINET OF DR. CALIGARI

SOURCE: VIDEO STORE

USES & PROBLEMS: Used in conjunction with expressionist film. Works

very well. (Connie Moffatt)

FILM: THE CASTLE [David Macaulay]

SOURCE: PBS VIDEO, WGBH

USES & PROBLEMS: Used to focus on the primary need for feudalism - "protection" during the Middle Ages. A writing assignment could be an outgrowth of this; connection could be made to modern man's attempt at defense. (Deanna Krehbiel)

USES & PROBLEMS II: History, art architecture. Author has also provided picture books on castles, towns, pyramid. History and how to of building of a Welsh Castle. (Michael Weiss)

FILM: THE CATHEDRAL

SOURCE: PBS VIDEO, WBGH NATIONAL ENDOWMENT OF HUMANITIES/ARTHUR

VINING CORP.

USES & PROBLEMS: Emphasis on the difficulties and dedication of its builders and role of the church in Medieval days. (Deanna Krehbiel)

FILM: CHARLEMAGNE : HOLY BARBARIAN
SOURCE: LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: This production is useful in dealing with the challenging conditions of the Early Middle Ages and the methods employed by groups to "civilize" other groups. (John E. Roberts, Jr.)

FILM: CHINA: MANDATE OF HEAVEN - LEGACY SERIES (6 parts)

SOURCE: AMBROSE VIDEO PUBLISHING, INC.

USES & PROBLEMS: Theme - influence of culture on our lives today. Compares/contrasts occidental, oriental world views. Excellent synthesis for unit on medieval China. Students note contrasts (EAST/WEST) and traditional values/currents of thought. Presentation sets a favorable tone, "enthusiastic" for China's culture. Problems: Some felt narrators tone overly enthusiastic. (Deanna Krehbiel)

BEST COPY AVAILABLE



FILM: CIVILIZATION [Kenneth Clark]

SOURCE: VOYAGER VIDEO, PO BOX 1122, DARIAN, CT 06820 (\$150)

USES & PROBLEMS: Excellent, erudite view of civilization, history and

art. (Michael Weiss)

USES & PROBLEMS II: Excellent for Western Civ and Art History courses. Good interdisciplinary approach, combines and integrates art, music, literature and philosophy. Suggest you obtain the "Guide to Civilization" prepared by the National Gallery of Art and published by Time Inc. This helps students with summary, list of art works in order of appearance, lists poetry and music selections. Some students get bored - so suggest you show part of it and then stop for discussion and then show last part. Thirteen 50-minute segments. (Beverly Elson)

FILM: CLARISSA

SOURCE: BBC PRODUCTION, AVAILABLE AT SOME VIDEO STORES USES & PROBLEMS: 18th century society; fiction as history.

(Craig Harline)

FILM: COLUMBUS: 1992 SERIES

SOURCE: PBS

USES & PROBLEMS: History, excellent-all around on the age of Columbus.

(Michael Weiss)

FILM: THE COURAGE TO CARE

SOURCE: ANTI-DEFAMATION LEAGUE 212-490-2525

USES & PROBLEMS: (Holocaust) This is a 30-minute film about rescuers of the Jews during the Holocaust. Interviews with five rescuers and those they saved. Informative and touching. (Frances Harmon)

FILM: THE CRUSADES: SAINTS AND SINNERS
SOURCE: THE LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: This production deals with the motivations of the crusading era and the paradoxes of this movement. It is a good production to provoke discussion afterwards. (John E. Roberts, Jr.)

FILM: THE CRUSADES
SOURCE: TIME LINE SERIES

USES & PROBLEMS: "You are there" format. OK, however the clever advertisements that break in and the news story report diminish the serious tone. (Deanna Krehbiel)

FILM: CYRANO DE BERGERAC [Jean-Paul Rapeneau]

SOURCE: ANY VIDEO STORE

USES & PROBLEMS: Drama as history. Could be used in a course which examines historical perspectives captured in drama. Useful for a 19th c. France course. (Craig Harline)



FILM: DANTON

SOURCE: THE SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS USES & PROBLEMS: The film is most effective in upper division courses where students have a more detailed knowledge of the French Revolution and less aversion to subtitles. The film can be used to contrast the characters of Robespierre and Danton, to illuminate the pressures and issues faced by the Committee of Public Safety during the French Revolution, or to provide an image of revolutionary Paris. More sophisticated students can be asked whether the film reveals more about Poland in the early 1980's (since the film had a prominent Polish director) than it does about France in 1794. They certainly can be asked to critique the film from the point of view of how accurately it depicts the crisis facing the Committee (for example, there is no mention of foreign or civil war in the film). Students who have been discussing the Reign of Terror tend to be fascinated by the image of the guillotine at the end of the film, and for some, actually "witnessing" Danton's execution causes them to reassess their general view of the Terror. (John M. Burney)

USES & PROBLEMS II: Vivid impressions of the French Revolution, including graphic depiction of how the guillotine worked. Concentrates on the relationship between Danton and Robespierre but the film is effective even if not shown in its entirety. (Frances Harmon)

FILM: THE DAY THE UNIVERSE CHANGED: SERIES [James Burke]

SOURCE: CHURCHILL FILMS, LA, CA 213-657-5110

USES & PROBLEMS: Selected videos in this series. (Margaret Telford)
USES & PROBLEMS II: Excellent, informative, entertaining. History,

Science, Art and Anthropology. (Michael Weiss)

USES & PROBLEMS III: Selection, "A Point of View". The best thing I've used to show synthesis, art, science, perspective, humanism, exploration. Problem: Burke's rapid fire delivery of ideas, although students do find him engaging once they decipher his dialogue. (Emily Teipe)

FILM: DEAR AMERICA: LETTERS HOME FROM VIETNAM

SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS
USES & PROBLEMS: A chronological account of the Vietnam War from an
American standpoint. It uses contemporary television news footage, with
some contemporary interviews or speeches by figures such as President
Johnson. But its real power comes from the letters sent home by U. S.
soldiers and nurses in Vietnam to describe their experiences and
feelings and read over the film by actors. The final letter-- from a
mother to her son, that was found left at the Vietnam Veterans Memorial
in Washington, D.C., is heartbreaking. (John M. Burney)

FILM: THE DEMOCRAT AND THE DICTATOR SOURCE: SOCIAL STUDIES SCHOOL SERVICES

USES & PROBLEMS: Bill Moyers examines the lives of FDR and Hitler.

(58min) (Margaret Telford)

FILM: THE DRAUGHTSMAN'S CONTRACT [Peter Greenaway]

SOURCE: FEATURE FILM

USES & PROBLEMS: Choose any appropriate section for manners, artistic drafting (science) and outrageous costume of 17th century Europe. (Lisa Lane)



FILM: FAITH AND REASON

SOURCE: PBS SERIES - THE DAY THE UNIVERSE CHANGED

USES & PROBLEMS: (Middle Ages), 50-minute film in the series called "The Day the Universe Changed". This film shows how Islamic Spain contributed to the rebirth of learning in Medieval Europe. The narrator is knowledgeable and humorous. Students have no trouble staying tuned. (Frances Harmon)

FILM: FILM BEFORE FILM [Werner Nekes]

SOURCE: KINO VIDEO, 333 WEST ST NY, NY 10018

USES & PROBLEMS: With German exhaustiveness, every precedent for the moving image is filmed from 18th century toys to the kinetoscope. Too long, but easily excerpted.

FILM: GALILEO: THE CHALLENGE OF REASON

SOURCE: THE LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: It deals with Galileo's contributions to the Scientific Revolution. Could be used to stimulate discussion about the religious/scientific debates of today. (John E. Roberts, Jr.)

FILM: GANDHI [Attenborough]

SOURCE: ANY VIDEO STORE

USES & PROBLEMS: Attenborough successfully edited a very complex active life. Invariably some student will bring up the discussion we have when studying medieval history of the active versus the contemplative life. Students usually comment on the extent and interrelatedness of countries in the British Empire. I assign The Home and the World by Rabindranath Tagore for my honor students to read when viewing the film. They must write a short paper comparing and contrasting these two views of swaraj. (Anita Pilling)

FILM: GREAT PERFORMANCES: RITE OF SPRING

SOURCE: PBS

USES & PROBLEMS: The best film I know on the general topic of the origins of Modernism and excellent on how historians reconstruct the art and performances of the past. It can be done in pieces and in two parts: the performance itself and the history of it.

FILM: THE GREEKS: IN SEARCH OF MEANING
SOURCE: THE LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: There are dramatic reenactments that point out that the Ancient Greeks had many of the same concerns as moderns do. Instructor does need to fill in the gaps. (John E. Roberts, Jr.)

FILM: THE GREEKS: THE GREEK BEGINNINGS

SOURCE: CLASSICAL CIVILIZATION - FILM FOR THE HUMANITIES INC. 1988 USES & PROBLEMS: Good historical review of Greek Civilization. Useful for a culmination of the unit of study or a follow up over readings. (Deanna Krehbiel)

USES & PROBLEMS II: In this four-part series dealing with the impact of Greek civilization on the modern world, the teacher would have to provide a good historical explanation to make sure the students follow the series. (John E. Roberts, Jr.)



FILM: THE GREEKS: THE MINDS OF MEN

SOURCE: CLASSICAL CIVILIZATION - FILM FOR THE HUMANITIES INC.
USES & PROBLEMS: Socrates, Plato, Herodotus featured. Good emphasis on philosophical quest - Greeks' world view and the universal question,

"How should man live?" (Deanna Krehbiel)

FILM: HAMLET [Gibson version]

SOURCE: ANY VIDEO STORE

USES & PROBLEM: One of the advantages of this film is the visual imagery and recognition of the actors by the students. I use it as reward at the very end of the semester. I introduce the film by discussing Shakespeare and the Elizabethan theatre. I also use some material from Tillyard's "The Elizabethan World Picture" to try to get insights into the Elizabethan mentality. Just as recent works of Kenneth Branagh help to make Shakespeare accessible to the general public, this film captures the interest of even my least motivated students. The disadvantage is that the order of the scenes is changed in some cases (making it difficult for students to read and follow along) and some things that I think are important (at least to my interpretation) are deleted. Still I like it very much. (Carol Berger)

FILM: HEARTLAND

SOURCE: AVAILABLE ON VIDEO

USES & PROBLEMS: (Women in American History) This is loosely based on Elinor Pruitt Stewart's "Letters of a Woman Homesteader." While "Letters" is extremely descriptive and optimistic about the Wyoming frontier in the early 20th century, this film is much more realistic about women's role as pioneer. No bank robberies or Indians in this film but a vivid slice of frontier family life. (Input from Elinore's children was solicited for the film.) (Frances Harmon)

FILM: HENRY V [Branagh]
SOURCE: ANY VIDEO STORE

USES & PROBLEMS: The St. Crispin's Day speech before the battle well illustrates early nationalism. The battle scene itself is a good example of late medieval combat and the awesome impact of the English longbow. These two successive segments require only 30 minutes and strongly reinforce class discussion of the significance of the Hundred Years War on nascent English nationalism. (Anita Pilling) USES & PROBLEMS II: Can be used to show battles. Can be compared to battle scene from Bayeux Tapestry. Used in Art History 2 survey. Students can relate to videos; they are part of their experience. The Tapestry is removed from student experience, so the video acts as a bridge. Later we discuss art as video. (Connie Moffatt)

FILM: HENRY VIII (THE PRIVATE LIVES OF HENRY VIII)

SOURCE: SOCIAL STUDIES SCHOOL SERVICES

USES & PROBLEMS: Show excerpts from the movie. (97min)

(Margaret Telford)

FILM: HERITAGE: CIVILIZATION AND THE JEWS, ABBA EBAN

SOURCE: FILMS INCORPORATED, 1-800-343-4312

USES & PROBLEMS: History, sociology, art. (Michael Weiss)



FILM: I, CLAUDIUS SERIES SOURCE: BBC/LONDON FILMS

USES & PROBLEMS: Appropriate for examining the decline of the Roman Empire (Episode 10). Calyrea is assassinated. Must be previewed, and develop a topic question - response. (Deanna Krehbiel)

FILM: IL DUCE

SOURCE: FILMS FOR THE HUMANITIES

USES & PROBLEMS: An amusing documentary-style presentation of Fascism as of 1934: what it would have looked like to an inquiring observer in July of that year, when Hitler visited Mussolini at Venice. Makes comparisons with other regimes, raises questions about Fascism, pro and con. (Donald Mattheisen)

FILM: JOAN OF ARC

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: Sappy history. Used in a "History on Film" course. Good for a course which problematizes the issue of historiography and issues surrounding use of film as a medium for history. (Craig Harline)

FILM: LEGACY SOURCE: PBS

USES & PROBLEMS: It is a six-part series dealing with the emergence of the earliest civilization. They are well-done productions. (John E. Roberts, Jr.)

FILM: THE LIFE AND TIMES OF ROSIE THE RIVETER

SOURCE: DOCUMENTARY FILM

USES & PROBLEMS: (Women in American History) An excellent documentary film. Five women-some Caucasian and some women of color, who worked in non-traditional jobs during the war reminisce about their extraordinary experiences while propaganda film clips from the era vividly demonstrate how women were manipulated by the needs of the nation during and after the war. Extremely well-done.

FILM: A LION IN WINTER

SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS USES & PROBLEMS: Students find the film amusing although some professors will cringe at the 20th century flavor of the witticisms in the dialogue. The film can be used effectively, however, in history courses to demonstrate the reality of medieval politics. Students in survey courses have little conception of the difficulties facing medieval monarch;, they expect a king to be obeyed in the same manner as a modern state executive. To see Henry II's sons and wife contending with him for land, title and power is instructive. Students also discover the reality of women's position during the era, as Alais is tossed back and forth from one son to another in the political bargaining. (John M. Burney)

FILM: THE LONGEST DAY

SOURCE: SOCIAL STUDIES SCHOOL SERVICES

USES & PROBLEMS: D-Day, length, can use excerpts. (180min)

(Margaret Telford)



FILM: A MAN FOR ALL SEASONS

SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS

USES & PROBLEMS: Today's students find it a little slow, and yet most are still impressed by the character of More as displayed in the screen-play based on Robert Bolt's play. It can be used alone to discuss problems such as the clash of individual conscience versus the growing power of the state, or to investigate the personalities involved. It can be particularly effective when contrasted with Anthony Kenny's interpretation of More's motives in his book, Thomas More.

(John M. Burney)

USES & PROBLEMS II: Use excerpts. Henry VIII progress to Sir Thomas' estate, Prison scene, Trial. Effective in classroom for tying together Humanism, English Reformation, Political impact, etc. (Emily Teipe)

FILM: MARKS OF ETERNITY [Joseph Campbell/Bill Moyers]

SOURCE: APOSTROPHE S. PRODUCTIONS AND PUBLIC AFFAIRS TELEVISION 1988 USES & PROBLEMS: Program 6 (Myths) - "The Power of Myth": Very high level. Difficult to design an assignment, can be applicable to an interpretive essay. (Deanna Krehbiel)

FILM: A MATTER OF CONSCIENCE

SOURCE: THE LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: It deals with the conflict between church and state during the Reformation and how individuals must react to events. It centers on Thomas More's decision to oppose Henry VIII over the latter's annulment. (John E. Roberts, Jr.)

FILM: MEDIEVAL THEATRE: THE SACRIFICE OF ISAAC

SOURCE: THE ENCYCLOPEDIA BRITANNICA EDUCATIONAL CORPORATION, 1974 USES & PROBLEMS: This film is personal favorite. It is short enough to permit follow-up discussion even in a 50-minute class. I lecture for one period on the form and function of medieval religious drama and go over a section of "Everyman." Students are given a copy of the Bible text and asked to write a paper that shows how dramatic extensions and embellishments of the text increase its effectiveness in fulfilling the ends for which medieval drama was created. (Carol Berger)

FILM: MEIJI: ASIA'S RESPONSE TO THE WEST

SOURCE: PBS

USES & PROBLEMS: This is episode 2 of the Annenberg/CPB series, "The Pacific Century," an excellent 10-hour series. It is mostly on contemporary topics, but this historical segment presents the Meiji Restoration in historical terms and with attention to scholarly interpretation of Japanese history. (Donald Mattheisen)

FILM: THE MIDDLE AGES: A WANDERER'S GUIDE SOURCE: THE LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: It can be shown when dealing with Medieval culture. It covers the themes of money, death and love. (John E. Roberts, Jr.)

FILM: THE MISSION

SOURCE: PRODUCERS: F. GHIA, D. PUTMAN, KINGSMERE PROD. LTD. 1987
USES & PROBLEMS: Excellent depiction of the many conflicts between
native Indians, Portugese/Spanish interest in profit and Jesuit goals in
18th c Latin America. Students analyze conflicts and write a report.
PROBLEMS: 125 minutes - but worth it. (Deanna Krehbiel)



FILM: THE MONGOLS

SOURCE: TIME LINE SERIES

USES & PROBLEMS: "You are there" format. OK, however the clever advertisements that break in and the news story report diminish the

serious tone. (Deanna Krehbiel)

FILM: MYSTERIES OF MANKIND

SOURCE: NATIONAL GEOGRAPHIC, PBS VIDEO

USES & PROBLEMS: Introduction to prehistoric period in world history-develops the evidence to support evolution, raises some questions and provides connections of man to animal kingdom. (Deanna Krehbiel)

FILM: THE NAME OF THE ROSE

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: Fiction and history; philosophy and film. Used in a "History on Film" course. Good for a course which problematizes issues of historiography and issues surrounding the usefulness of film as a medium for history. (Craig Harline)

FILM: NAPOLEON

SOURCE: A&E

USES & PROBLEMS: Deals with the battle of Austerlitz in detail. (50min) (Margaret Telford)

FILM: NICHOLAS AND ALEXANDRA

SOURCE: THE LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: This is a three part series which was spliced together

from the Hollywood film. It is well-done and students react very

favorably to them. (John E. Roberts, Jr.)

FILM: OUT OF THE ASHES

SOURCE: THE HISTORY OF THE JEWS PBS SERIES

USES & PROBLEMS: (Holocaust) The best overall film on the Holocaust is this 50-minute segment. The film has footage of Jews in pre-war Germany and Poland. It is a good overall analysis of the Holocaust within the larger context of the 20th century. Elie Weisel has some profound comments at the end. (Frances Harmon)

FILM: OUT OF THE PAST: AN INTRODUCTION TO ARCHAEOLOGY

SOURCE: PBS

USES & PROBLEMS: 8 one-hour segments. History, Anthropology, Latin America, etc. New information on society and history. (Michael Weiss)

FILM: PAUL CEZANNE: THE MAN AND THE MOUNTAIN

SOURCE: RM ARTS (MUSEUM SHOPS)

USES & PROBLEMS: A not-too-arty art history film. Some others in this series are as good. Most not so good. Hard to excerpt, but quite easy if you have it on laser disk.

FILM: PRIDE AND PREJUDICE

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: 18th c. Society; fiction as history. Used in a "History on Film" course. Useful for showing how fictive narrative portrays historical reality. (Craig Harline)



FILM: PROFILES IN POWER

SOURCE: THE LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: It is a six-part series dealing with interviews of Hitler, Gandhi, Victoria, Sitting Bull, Joan of Arc, and Catherine the

Great. A "60 Minutes" approach is taken. (John E. Roberts, Jr.)

FILM: THE PURITAN REVOLUTION

SOURCE: THE LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: It focuses on Charles I's struggle with the English Parliament. It is a spliced version of the Hollywood film, "Cromwell."

It is well-done. (John E. Roberts, Jr.)

FILM: THE RETURN OF MARTIN GUERRE

SOURCE: SOCIAL STUDIES CATALOG OF EDUCATIONAL FRONTIERS

USES & PROBLEMS: Surely, Braudel would give this film his stamp of approval. It subtly illustrates late medieval socioeconomic events leading to the French Revolution - if the teacher properly prepares the students. (Anita Pilling)

USES & PROBLEMS II: This film is effective on the most simple level in survey courses in giving students the sights and sounds of a 16th century French peasant village. The story is interesting enough to overcome their hostility to subtitles. It can be used in more sophisticated ways as well to spark discussion on peasant religious rituals and customs, the position of women in a village, the nature of work in the village, and the relation of the village to the larger power of the state. Its usefulness is heightened if the students are asked first to read a social history of the period, such as Huppert's After the Black Death, or the Natalie Davis book on which the film was based. The film can also be used as a reference point before asking students to debate the interpretation of the case by Davis and Robert Finley in the June 1988 issue of the American Historical Review. (John M. Burney)

FILM: RISE AND FALL OF THE THIRD REICH

SOURCE: A&E

USES & PROBLEMS: Good on rise of Nazis to power. (150 minutes)

(Margaret Telford)

FILM: THE ROMANS: LIFE, LAUGHTER AND LAW SOURCE: LEARNING CORPORATION OF AMERICA

USES & PROBLEMS: This production attempts to make the Romans "real." Can use it when covering daily life or Roman cultural developments.

(John E. Roberts, Jr.)

FILM: SCIENCE - IN THE RENAISSANCE

SOURCE: BARR FILMS

USES & PROBLEMS: Super presentation - captures student interest. Used to portray evolutionary development of science for truth - humanizes the scientist, and explorer, the impact of the Renaissance from - Alchemy to Isaac Newton. (Deanna Krehbiel)

FILM: SHINING THROUGH SOURCE: BLOCKBUSTER VIDEO

USES & PROBLEMS: WWII and Holocaust - good movie (121min)

(Margaret Telford)



FILM: SIENA: CHRONICLES OF A MEDIEVAL COMMUNE

SOURCE: METROPOLITAN MUSEUM OF ART

USES & PROBLEMS: I use this in both Medieval and Renaissance.

Brilliant context of how the political order and the church developed

the ethos of peoples' lives. (28min) (D. P. King)

FILM: THE STARRY MESSENGER

SOURCE: PART OF THE ASCENT OF MAN SERIES BY BRONOWSKI

USES & PROBLEMS: (Age of Science) This particular 50-minute segment is on Galileo. A good depiction of the late Renaissance in Italy as well as

Galileo's conflict with the Church. (Frances Harmon)

FILM: A TALE OF TWO CITIES

SOURCE: SOCIAL STUDIES SCHOOL SERVICES

USES & PROBLEMS: Describes events in French Revolution, sometimes a

little outdated. (113min) (Margaret Telford)

FILM: THE TAMING OF THE SHREW

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: Drama as history. (Craig Harline)

FILM: TEN DAYS THAT SHOOK THE WORLD SOURCE: SOCIAL STUDIES SCHOOL SERVICES

USES & PROBLEMS: Russian Revolution. Narrated by Orson Wells - documentary. Can also use excerpts from "Nicholas and Alexandra."

(77min) (Margaret Telford)

FILM: TIME LINE VIDEO SERIES

SOURCE: SOCIAL STUDIES SCHOOL SERVICE: 1-800-421-4246

USES & PROBLEMS: 6 videos @ \$58 each, one hour per. Excellent,

excellent! One-hour reenactments of "Fall of Constantinople," "Black

Plague, " etc. Modern, colorful, accurate, well-acted. Highly

recommended. The catalog has many other resources as well. (M. Weiss)

FILM: TRADESMEN AND TREASURES: GOTHIC AND RENAISSANCE NUREMBERG

SOURCE: METROPOLITAN MUSEUM OF ART

USES & PROBLEMS: Excellent combination of visuals of the city, art and

how people lived. (60min) (D. P. King)

FILM: TRIUMPH OF THE WILL

SOURCE: FACETS MULTIMEDIA, 1-800-331-6197

USES & PROBLEMS: (Holocaust) A powerful Nazi propaganda film that makes German euphoria for Hitler a bit more understandable for students.

(Frances Harmon)

FILM: TRIAL OF SOCRATES

SOURCE: MAN AND THE STATE SERIES

USES & PROBLEMS: Excellent content, but very fragile. An update is needed. Appropriate for Greek unit on the philosopher, also government class applications in the right question/dissent. (Deanna Krehbiel)

FILM: THE VIKINGS

SOURCE: TIME LINE SERIES

USES & PROBLEMS: "You are there" format. OK, however the clever advertisements that break in and the news story report diminish the

serious tone. (Deanna Krehbiel)



FILM: WANNSEE CONFERENCE

**SOURCE:** FILMS INC. VIDEO, 1-800-323-4222 EX: 43

USES & PROBLEMS: (Holocaust) The actual minutes of the high ranking meeting that discussed the fate of the Jews in Europe were faithfully used in making this film. A chilling experience to watch these men casually eating lunch while discussing the best methods of exterminating eleven million people. (Frances Harmon)

FILM: WATERLOO

SOURCE: FEATURE FILM WITH ROD STEIGER

USES & PROBLEMS: Use the part of battle, near end of film, showing French cavalry vs. British "squares" for military technique 18th/19th

century. (Lisa Lane)

FILM: THE WESTERN TRADITION, EUGENE WEBER

SOURCE: THE ANNENBERG FOUNDATION, PBS?

USES AND PROBLEMS: Western Civilization. A 52-1/2 hr series. Lecture

and illustrations. Well-done. (Michael Weiss)

FILM: THE WORLD AT WAR. [26 volumes]

SOURCE: SOCIAL STUDIES SCHOOL SERVICES

USES & PROBLEMS: Interviews and documentary footage volume of material (26) is overwhelming. Can use excerpts or just selected topics. (52min each) (Margaret Telford)

USES & PROBLEMS II: I use it for my course on WW2. They used historical advisors to good advantage. (Donald Mattheisen)

FILM: THE WORLD AT WAR. VOL. 20: GENOCIDE

SOURCE: SOCIAL STUDIES SCHOOL SERVICES

USES & PROBLEMS: One of the most complete 52-minute documentaries on the Holocaust, which traces the history of Nazi anti-Semitism from 1933 to 1945, concentrating on the SS and the death camps. It combines traditional contemporary film footage with interviews made in early 1970s with both Jewish victims and SS perpetrators. Its scope makes it suitable for both survey and upper division courses. (John M. Burney)

FILM: THE WORLD AT WAR. VOL.22: JAPAN, 1941-1945

SOURCE: SOCIAL STUDIES SCHOOL SERVICES

USES & PROBLEMS: The film uses a great deal of contemporary color combat photography with later interviews with U.S. Veterans to describe the American island hopping campaign across the Pacific. It is more effective than many similar documentaries because it depicts the cost and horror of war--with, for example, film of American dead floating in the water of Iwo Jima. It is a good film for depicting some of the grim reality of World War 2. (John M. Burney)

FILM: WORLD WAR ONE

SOURCE: CBS NEWS

USES & PROBLEMS: Wonderful compilation of the original film sources of WWI. Originally broadcast ca. 1965 and rarely seen since. Hard to get.



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